

ACCADEMICAL Discourses.

Vpon several Choice and
Pleasant Subjects.

Written Originally in *Italian*, by
the Learned and Famous
L O R E D A N O.

ENGLISHED,
By J. B. Gent.

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Roger L' Estrang.



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73



THE
Preface.

 *Think it will be
no smal obligation,
Friendly Reader, to pre-
sent these following Dis-
courses of the Illustrious
Loredano to thee. Who
having composed them
occasionally for the Aca-
demy, intended not they
A 2 should*

The Preface.

should appear in this
flight dress before such
as take the confidence to
Censure the Sun of
spots, and can finde a
Mole in the fair Face
of Venus. He knows
that praise is the reward
and result of Merit, and
that the applause of the
Learned is not to be ob-
tained without a more
then ordinary Endea-
vour.

He hath often affirmed
that

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that in framing them, he used no greater study or application, than what proceeded from a flowing Vein, summoned by necessity for quick dispatch; nor expected other approbation then what is due for his blind obedience to the Laws of the Accademy: acknowledging that things done by chance rarely succeed with praise: That the Painters Temerity and

A 3 Fortune,

The Preface.

Fortune, who accidentally dashed his Pencil, so happily on his imperfect Picture as to finish it, was above Hope or Expectation successful: That the operations of the mind are of too great importance to be left to the unsteady conduct of Fortune: and that although he ever was desirous to plead excuse for the imbecilities of his works, yet he never pretended to so much

The Preface.

much confidence for his
Negligence.

But I, who am acquainted with the perfections of his Genius, which makes his modesty become an Addition to his other glories; and who knew that even what he produces without study cannot be ascribed to chance, because Fortune alone cannot guide that quill which not wearied with its happy flights through Italy,
bath

The Preface.

hath soared higher and passed into remoter Regions, being by all Virtuoes esteemed as a Mineral, that can produce nothing of meaner Value then Gold, have courted him with so many repeated Perswasions and Intreaties, as have at length overcome his Nicety, and made him condescend to allow me the disposal of them as I thought fittest.

Indeed

The Preface.

Indeed he engaged me to advertise thee to consider on what occasions they were composed, that you might not expect such solid pieces, as some others he hath and may set forth, this being but the Sport, the other the Labor of the Brain and Pen.

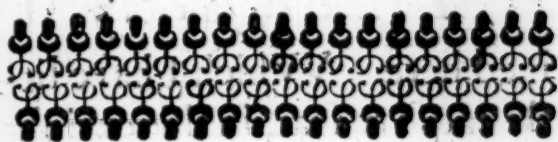
The Illustrious Lordano, not satisfied with these Writings, but knowing he can do better, supposeth

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supposeth he shall be judged of others, as he judges of himself. Whereas I am confident, these Discourses will not want applause, and the care I have taken, that they should not die in obscurity, will be gratefully accepted.

The Errours of the Press which like other corruptions of this Age, are very rife & spreading, are left to thy Civility for Pardon. Bear with them, Judicious Reader, and remembering what thou art, consider how much humanity is subject to mistake.

THE



THE
Translator
TO THE
READER.



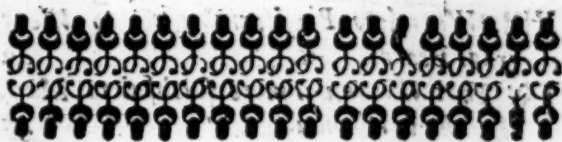
These Ingenious
Discourses have
been entertained
with so great e-
steem and ap-
plause in most other Countries
of *Europe*, that it would stick as
a blemish either of Ignorance
or Envy upon us, if underva-
lued

To the Reader.

lued here. VVhich I have little cause to fear, in this curious Age, since they are as rare as new to us, there being nothing of this kind, that I know extant in our Language. These are, indeed, but the least part of them, which if accepted, may be followed by a greater Number hereafter; And this celebrated author made better acquainted to our Nation, by his choicer and more solid writings, some whereof are ready for the Press.

V A L E.

J. B.



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ACCA-



ACADEMICAL

Discourses.

L

*What Colour is most proper and
convenient for a Lovers Face.*

Do believe that black is
the only proper Colour
I for a Lovers Face, and
those which think other-
wise, either do not love,
or else deceive themselves.

He that loves is noble, because love
will not cast away his shafts upon ignoble
breasts.

Nobilis et sub amore jacet.

B

Sings

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Sings *Ovid* (a) and *Daute* (b)

Amor ch'en cor gentil ratto s'apprende.

New black is the noblest Colour, because 'tis the most ancient (c)

Tenebrae super universam terram, and because it preserves the sight; and because also it contains, or comprehends all other Colours in it, therefore as the most noble, it is the most proper for a Lovers face.

The Lover is dead, as 'twere, hear
Plaut.

Ubi sum, ibi non sum, ubi non sum, ibi est animus.

The amorous poyson issuing from a fair womans Eyes, deprives the lover of his life, and would not we have that lovers complexion black, that is thus killed by poyson? Should not the signes of his death be imprinted on his face.

Again, Love is an amorous feaver, which corrupting the noblest blood, causes his death. Therefore he that loves, dying through the infection of that pestilential feaver, cannot properly have any other colour on his face but Black.

The lover is oblig'd to improve his Ladies honor, but what greater honor,

(a) *Ep. 1.* (b) *Nel. 3. dell in 1.* (c) *Gen. 1. cap. 1.*

can

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can the lover do his Lady, then to serve as a shadow or soyl to set forth her beauty with the greater luster? The charms of beauty are never discern'd so well, as by the inequality of such oppositions: the snow never seems so pure and rarely white, as when it falls upon the blackest soyle.

The affections of the heart are character'd, and copied in the face: therefore if the heart be in a flame, the face must needs bear the signs of it, and what greater tokens can a lover give, that he nourishes a fire within his brest, then by showing the coales and sooty smoak upon his face.

The face can never express its grief for the sick heart, so well as by cloathing it self in such a mourning habit; Nor can the beloved give any credit to his affection, unless she see him cloud his face with sorrow, grieving for his lost heart, and liberty.

Who can deny, but such a face must needs become an *Ethiope*, which is continually exposed to neer the rays of two most ardent suns.

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(a) *Omnia combusta nigrescunt.*

That lover which does not cloath his face with black, detracts from the merits of his Mistress, as if the beams that darted from her eyes, had not the power to draw a veile of darkness over his face.

The lovers face ought to appear in such a manner, as is most likely to move his Ladies Eye to pitty; and what colour is more likely to obtain that pitty, than black and mourning weeds, which death it self doth mingle with its horrors?

The lover ought to wear upon his face, the signs of what he ever most desires; and what should a lover more desire, either to receive, or steal his amorous enjoyments, than a dark midnigh, whereof this black is a good Simbol on his face.

The lovers face ought to be black, thereby to show his Lady the secrecy of his affections, as having hid them from the Eyes, and knowledg of the world amidst that darkness; for else to demonstrate his constancy, which like the black receives no alteration, nor cannot mask

(a) *Arist. de Col.*

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it self under any new appearance, as other colours do.

The lover ought to seek all advantages for his beloved, and therefore having a black face, it will preserve her sight: Nor does the black dissipate or segregate those purer Atomes and lively spirits issuing from her eyes.

(a) *Nigrum vim obtinet congregandi.*

Black is a sign of an indefatigable and robust strength, ever much desired by the beloved, because they presuppose a great heat in that brest, which hath even tann'd, and scorch'd the very face.

And then tis likewise a sign of a great humility; that even the very beauty of the face, is retreated from thence into the heart, in honor and reverence of her presence.

By the Frontispiece we come to a great knowledge of the work, by this Porch we may give a guess of the whole Fa-brick: and how can we then describe the amorous Hell in a heart, but by the funest horrors of a black face?

Paleness in a face, is not alwayes a sign of love. Those that betray and they that are betray'd; such as fear, or hope,

(a) *Arist. loc. cit.*

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or hate, or envy, have ordinarily a constant paleness dwelling on their Cheeks. A lover cannot merit any thing by such a Colour, which may proceed from so many different causes, hardly known by the lover himself.

Other more brisk and lively colours cannot signify love, a lovers soul is too much oppressed to leave such signs of joy upon the face. The face does first of all declare the passions of the soul, and is the truest Index of the heart: therefore to conclude, I do believe, there is no colour that can so well beset a lovers face, as black alone.

II.

That Silence is the true Father of Love.

SO great is the love, that is bred in me, towards your selves, most virtuous Academ? When I observe your favourable silence, and attention to what I say, that I find my self oblig'd to affirm

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affirm that silence is the true Parent, or Father of love.

I shall not at this time go to distinguish of the sorts of love, because I would not confound them. But I will treat of love in general, because the practise of one single love, shews either a want of affection, or of desires.

Silence, Illustrates Academics, is very ancient, it being indeed brother to that darkness out of which the first light was extracted. Nay, if it were possible for any thing to have had being, before the eternal being of God himself, certainly it must have been Silence. Now on the other hand, Love (a) according to Platon's, and (b) Hesiod's testimony was the first deity, which the veneration of antiquity brought forth: and therefore it could not possibly have any other Parent than Silence.

But suppose we, that Love is the child of Knowledge (which nevertheless I dare not believe, because true love cannot have its Original in an impure breast) how ever Silence was the Father of it. For,

(a) *Passim amorem ex antiquissimis disesse concedetur Platonis convivium* (b) *Cael. Rho. lib. 8. cap. 25.*

B 4 says,

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says, (a) *Epicharis*, Silence inspires women with good thoughts and *Nicostrates* delivers that 'tis the reward, and wages of chastity; *Democritus*, that it serves for a rare Ornament; and *Sophocles* that it adds much honor and reputation to them. In a word, all the spoiles which the pride and Luxury of *Asia* or the novelties that *Africa* produces (b) could not so much beautifie and adorne a woman as Silence alone does (c) it being the most desirable thing that can be in them,

And should we then believe, that *Venus* the most haughty and ambitious of all the Goddesses, who to heighten and add lustre to her beauty, and Majesty, sent poor *Psyche* (d) even to the bottom of the lowest Hell, has not had to do with Silence, and made use of her amorous Sovereignty, first of all on him, who has so much amability? and *Phyllis* surely for the same reason plac'd the *Tortoise* which is the Hieroglyphick of silence, at the feet of that Goddess, as 'twere to put

(a) *Claud Minor. sop. l'alicat emb. 196.* (b) *Silentium mulieri prestat ornamentum; Arist. 1. Polit.*
(c) *Inhumanis silentium nihil optabilius vel. calley.*
(d) *Luc. Apul. Meth. lib. 3.*

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her in remembrance of her dearest and first lover. Nor ought this truth to be doubted at all: since adulterers above all other things, do love Silence.

But it may be objected that it does not conclude that Silence is the true Father of Love, because *Venus* has had some amorous league and interest with it; since unchaste women at all times, abandoning themselves to the wanton embraces of any one, cannot themselves easily know the right Father (of their Issues, unless sometimes it may be guessed by the resemblance which it bears with the true Parent.

Let us therefore examine what resemblance there is betwixt this Love, and Silence by the (a) Greeks was figured very young and handsome, and so likewise is love described to be pretty, and youthful.

Silence is represented holding one finger upon its mouth, to shew it cannot speak; and love being but a baby, or child, cannot surely pronounce one word, which is experimented in lovers; (b) who grow dumb at the very presence of the beloved object, and wherefore did

(a) *Piero vader*, Gierb. lib. 12. (b) *Carr*: p. 136.

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antiquity portray Silence with two wings as they did Love, unless to demonstrate the Image of the Father and the Son? Who then can doubt, Silence having been beloved by *Venus*, and love bearing the same shape and Image with silence, but that it must needs be the true Son of Silence.

But will you also see how a like they are in their manners, and customs, Love alwayes rewards those, that Love.

(a) *Love the reward of Love.*

(b) In like manner the rewards of Silence do never fail *Tutta Silentii premia*.

Silence makes the most foolish become wise, for 'tis wisdom to hold their peace, (c) *Quisque Tacens sapit.* and Love makes the most ignorant to become witty, for he teaches them the wit to love.

(d) *Love a great Master, sure must be*

Who can so soon teach Clowns Philosophie.

So sings *Marini* and *Tasso*.

(e) In lov's school, what cannot be learn'd?

I wonder, that Lovers should desire, and long for nothing more, than the dark night, as a reward for their services)

(a) *Marini Phidante.* (c) *cat. galery di silent.* (d) *Marini Idie Past.* (e) *Torquas Tasso.*

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or an earnest of their enjoyments: as if not deserving the amorous delights, they waite for night to have the opportunity to steal them; do not the eyes, (a) infinitely encrease the enjoyments of a beauty? and does not the sight, according to Plato enflame the affections of the body in a moment, and being assisted by the objects seen, renews with mighty power and creates fresh desires in our hearts and souls? This is truth, and wherefore then is darkness so much longed for; whose black vail can only hide the charms of beauty from the eyes? Wherefore is that black night so much with'd for, which only Eclipses the beloved Sun? Most understanding, most divine lovers, They know love is not begot, or bred but by Silence, being therefore willing to beget affection in their Mistresses hearts, they first seek out the deepest silence, which ordinarily makes its residence in the solitary Palace of the night.

(b) Hatred is the offspring of the Tongue; which commonly affronts and wounds the calmest, and most patient

(a) *Plut. lib. 3. quest. conu. q. 6.* (b) *Nimia facilitate lingua amicitiis odia suve daret.*

spirits,

12 *Academical Disconfer.*

spirits, which makes its venom the more incurable and insupportable and therefore all those that have much Tongue are naturally odious and hated? For this cause *Scilla* (a) according to the testimony of *Plutar*, hated the Athenians, more for their words than actions. Now then if the Tongue be so great an enemy unto love; by the reason of contraries, love is the only child, and issue of Silence.

And from whence proceeds the love of Princes towards their favorites, but from their Silence, should not the favorites be faithful Privado's, to conceale the secrets, and vices of their Princes, they could never bear such sway, and so Tyrannize over their affections as they do (b). The Athenians were once invited by the Ambassadors of King *Ptolomy*, and these to trace a path to the love and favour of the King, knowing that all they said would come to his ear, they all in a vain ostentation, bragg'd and vanced either of their Births, Valours, or other high deserts: only, *Zenon* alone, more

capitulum. ser. 31 (b) *Nulum garrulum qui non odiosus sit. et. calea. descript. silentii.* (c) *Plin. de Garrul.* (d) *Plin. loc. cit. Garrul.*

wise

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wife than all the rest, kept himself silent. For which cause one of the Ambassadors asked him: *Zeno* and what shall we tell the King of thee? Tell him replied *Zenon* that in *Athens* there is an old man that can hold his Tongue, a most prudent answer, and worthy of so great a *Philosophy*, since the love of Princes cannot be obtain'd but by Silence.

Women do not love men so entirely as they would, because they are not more secret, could they but hope; or be assured of Silence in them, they would love them all, most infinitely, and conform themselves readily to any of their desires. And women expecting love from Men to them again, cannot believe there is any true love, where there is not an inviolable Silence (a) *Masento da Lamporecchio*, says, that only by being verily thought to have no Tongue, it bred and inspired love, and lasciviousness in the very bosoms of those Nuns, that had made vowes of Chastity, and virginity; and therefore *Marino* when he would persuade his Lady to love, brag'd that he had Silence in possession.

(a) Boccac. Decameron.

(a) And

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(a) And our excellent Master Cowley,

(b) Men out of Wisdome, women out of pride

The pleasant thefts of love do hide.

*That may secure thee; but thou hast yet
from me a more infallible security.*

For there's no danger I shall tell

The joyes which are to me unspeakable.

What thing, Sirs, is more hideous,
and fearful then the stormy Sea, unruly,
implacable, unmerciful, which though
it contain the worlds greatest riches in
its own empire already, does yet every
day swallow up the Merchants wares and
treasures. Those that do not dread,
and hates its deafning roarings, must ei-
ther be ignorant of its power and dan-
ger, or lodge a heart of brass within them,
when it murmurs softly tis treacherous
and deceitful; and if it loudly roare
then tis infinitely perilous. But yet if
with an absolute gentle calm it smoothes
its self into a Looking-glass; or so far
imitate the even vault of Heaven, as to
wear the perfect Image of the Sun with
all its beauty, in its watry bosom, which
any curious Eye may safely look upon

(a) *Maria. Nella. Lera. p. 3.* (b) *Cowleys Mistriss the
enjoyment.*

(a)

without

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without offending the sight. Then who does not delight in't, and love it, who does not praise and admire it? By this therefore appears, that love is the child of Silence.

Wherefore is the Musick and Harmony of the Sphear's so much celebrated and lov'd, but because tis so silent to our ears; which Silence alone does create and beget, our veneration and love towards it.

Nay the very Heavens it self becomes fearful and hateful to us, when with a thundering mouth, and a fiery Tongue, it blasts or threatens poor Mortals; and on the contrary, how much it is beloved, when with a clear and serene Countenance it smiles upon us; and by its Silence seems to study new blessings for us.

And wherefore is Silence so strictly commaded to all religious people, but because Silence begets love, and therefore they by a sacred and Religious Silence, should strive to get the love of God in their hearts, and learn what veneration is due to such a Majesty.

But whilst I make Love to be the of-
Spring of Silence, I would not have my
much

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much talk beget your hatred towards me. Nor would I have it said to me

*Aut file, aut meliora quovis afferos
silentio.*

I shall therefore, now hold my peace, hoping that my silence will beget your Love towards me.

III.

*What thing does most prejudgeth
the Beauty of the Face.*

BEauty is nature's (a) silent Letter of recommendation, written in divine Characters, which flatteringly insnares the Soul to its most sweet Tyranny; whose empire by how much it is the more excellent, so much the shorter is it's duration; for the greater the beauty the shorter liv'd it is; and the more tempting, and grateful to our Eyes, the sooner does (b) it flie away: 'Tis but a

(a) *Fermosa facies vultu commendatio est.* Pub. Sir, apud Job. (b) *Scias nec gratius quidquam decore, nec brevius,* Sueton, lib. II. cap. 18.

even

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flash of Lightning which vanishes as soon almost as it appears and cannot be fixed even by the possessors of it themselves. Poor Beauty sometimes transform'd by Age into a grave where it lies (a buried) alive in the deep wrinkles of its own ruin'd face, and sighs for ever after for its own frailty; sometimes tormented with the passions of the Soul, or the various accidents of Fortune, sometimes slowly blasted by envious Tongues, or an unhandsome disease; and most commonly hurried to the Chambers of death, in the midst of its florid spring, or maturer summer by the inexorable cruelty of fate. Briefly it is the decree of Heaven that all things should Tyrannize over that beauty, which can alone Tyrannize over the Souls of those, that in all other things do command the whole universe. How ever there is nothing, in my opinion, which does so much prejudice the Beauty of a Face, as Chastity. I hope I shall need no excuse for my confidence in this beleif. Nor do I fear the anger of that Goddess since indeed there is no such Deity as Chastity, but only in the credulous opinions of Men.

(a) *Lunanus senem vocal animatum quoddam, sepulchrum*, Ovid, 6. Inf.

Beauty being a ray (a) and (b) splendor of the brightness and bounty of God, ought to be communicable to all. The Sun it self would loose its worth if with an interrested partiality it should deny its light and splendor, to any creature.

(c) *What's Beauty (tell me) if not view'd?
or view'd, if not pursu'd? or if pur-
su'd, pursu'd by one alone.*

But where (d) chastity takes footing, it kicks out all pretence of curiosity and will not suffer the least look, or glance. Chastity will have no other associate then it self, tis a Melancholly Devil that still bolts up it self from all others in a solitary retiredness; and fears the very whispering of the winds, and the mutinies of its own thoughts. Thus Beauty is prejudiced by it, making it loose the attributes of divine, and good by not communicating its glory, and sweetness unto others. Strickt Chastity will not permit a Lady to consult with her own Looking-glass, nor to adorn her self so

(a) *Pulchritudo est radius divinae bonitatis.* Plur. de Pla. Philo. (b) *Pulchri est splendor divini luminis.* Plur. (c) *Pastor Fido.* (d) *Tam insignis erat apud Priscos Virgicū & uxoris, &c. Etiaud. Minoe, sopra gli Embl. d' Alciato, lib. 47. p. 238.*

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as to be able to contend for the prece-
dency of Beauty with others; It will not
suffer her to curl her Locks into a win-
ding Labyrinth to catch her lovers; Nor
add sometimes a graceful blush to her pa-
ler Cheeks, to please and tempt fond
gazers with that borrowed sweetness;
they must not hide any little defects, or
be so bold as to help natures mistakes
with a skillfull curiosity; much less may
they cloath the whole Face with a false
(though fair) vizard of youthful spring,
in their declining Autumne, or robb the
Graves of their rich treasures of hair, to
weave a Crown for their own Heads, and
Majesty; and does not this chastity there-
fore extramly wrong, and spoile a beauty
of its charms and advantages, by denying
those lawful Ornaments, which only can
preserve, or advance its reputation?

The greatest glory of a beauty, is to be
the object and delight of all Eyes, and as
twere the soul of all hearts. That beau-
ty is poor in power and merits, which
hath not the applause of every Tongue,
and like a supream Intelligence, gives mo-
tion to all mens hearts and affections.
But if they be chaste, they lose so much
of their value and esteem as they want

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services and obedience; so much must they abate of their deserts, as they are destitute of obsequious servants. Thus again, does chastity appear to be a prejudice to beauty; robbing them of so many votaries, so great applauses, and dally adorations. It being only a Platonical fancy to think, that lovers can be satisfied and pleased with their Mistresses chastity; and not have any further aime in their Services.

The eyes are the perfection of the faces beauty, and that with reason, because they are composed all of light, and for no other cause were they seated under the brows; but to demonstrate, that they ought to wear those arches in tryumph of their beauty. Now chastity makes them bend, and cast down their sight and look, having, according to *Philostatus* no other nest, or residence to shelter it self under, but the Eye-lids. See then how chastity deprives beauty of its chiefst Ornament hiding its most illustrious perfections, and with some reason we may think that beauty but a dead one, which hath already lost its Eyes and sight.

Fame, which is the Eccho of all voyces proclaiming the glories of a beauteous Face, renders it venerable to all hearts,
and

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and defireable to every Eye. But the chaste (a) beauty is oblig'd to conceal her self even from the Eye of Heaven, and the Tongue of Fame it self. She must not be contaminated by the sound of that trumpet, which may be profan'd by a thousand falsties, and so beauty must suffer for its reservedness, and loose that general approbation, and applause, which would be published by the mouth of Fame, to its most infinite advantage.

(b) Love spreads his Nets, and layes his ambushes in every place, and others strengths and resistance, seives only to make his victories the more glorious.

If a chaste beauty, then will secure it self from such a puissant enemy, she must of necessity put on Armour. Therefore *Alicato* teaching how Virgins should guard themselves, represents *Pallas* armed with a weighty shield in one hand, and a strong Sphear in the other. Now consider what a prejudice and trouble this must be to delicate beauties. They must be constrained

(a) *Parum pudum haberetur, de quarum quam vis viri potuit, sed ea demum summa maroalis pudicitiae laus haberetur si mulier adeo conclusa viveret ut nullus esset, qui de ea, vel bene, vel male loqui posset, Minor. loc. cit.* (b) *Laqueos unde tendit amor.*

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to sinke under the weight of heavy Armour and bury the sweetness of their lovely beauty, within an Iron prison: Unhappy beauty, which for its chastity, must ever stand upon a watchful guard, and enjoy no other content, or receive any other reward, then its own fear, and toyle.

Therefore all Authors conclude that (a) beauty and charity are incompatible, and cannot possibly dwell together, that a chaste (b) breast is an argument of a deformed Face, and therefore *Ovid*, makes *Paris* write to *Helena*, (c) that if she will be chaste, she must first cease to be beautiful, for no other reason certainly, but because chastity does so much wrong and prejudice to beauty, that tis almost impossible a chaste Lady should either be, or believe her self to be beautiful.

And therefore wise antiquity, will have *Venus*, who is the fairest of all the Goddesses, to be the most wanton and unchaste, to demonstrate, that beauty can receive no greater prejudice than what proceeds from Chastity.

(a) Loc. Cit. *Juvenal Latis. X. Ovid Lib. 8. Amor. Ele. 4. v. 41.* (b) *Argumentum est difformis pudicitia. Sent. 8. de Bens. Cap. Ep. 15. ver. 289.*

But

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But I forget, whilst I discourse of beauty; how much I discover the deformity of my own Genius. I beseech you pardon me, and except of it, because I knowing beauty to be the mother of love, pretended by speaking of beauty to obtain the love of you all towards me.

IV.

*What is the greatest Favour that
a Lover can receive from a
Lady of Honor.*

VWoman is an abstract of all Natures glory, and riches: she is an amorous Heaven, casting down most gracious influences, and therefore innumerable are the favors which a lover from her liberal goodness may receive. But I myself (who never had so much merit, or confidence as to aspire to the head) have alwayes through humility prostrated and planted my greatest hopes beneath their feet, and thought my ambition fairly

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ly satisfied, when a Lady of Honor hath vouchsafed to trample on me, I meane to tread on my foot, and this I thought to be the greatest favor she could bestow, to felicitate the vows, and wishes of my heart, esteeming it a happy Omen of the progress my love did make, whilst her feet were in that motion, and an assurance I should be one day entirely possessed of her heart, since our affections had already taken such good footing.

And truly, what greater favour can a lover receive; since the foot is a guide to the head, the instrument of motion, an argument of the affections of the soul, and of the defects of the body, the supporter and base of a little world.

The *Egyptians* (a) *Hieroglyphick* of inconstancy, was a foot not sustained at all by any thing, and therefore when by an excessive favor my Mistress would demonstrate how constant she ever resolved to be towards me, she set her foot upon mine, because a foot thus placed with stability did amongst the same (b) *Egyptians* signify a fixed constancy and duration.

Some others by the foot did use to represent a slave, or Servant, and indeed

(a) *Pet. valer, lib 3 5.* (b) *Loc. cit.*

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the feet may with reason be called the slaves and servants of the body, because they are ever employed to support, and carry up and down, like slavish Porters, the whole burden of all other members. My Mistress therefore being willing to entertain me for her servan^t, vouchsafed to tread on my foot, it being the custome of the ancient Conquerors to tread on the feet of their Prisoners, to shew them their subjection.

The foot according to (a) *Valerius*, is the Symbole of a work quite perfected and finished. Therefore we proverbially say, *ad calcem*, when we mean to declare the perfect termination of any thing. What greater favour then would I receive from a Lady; who by trampling on my foot did advertize me, that the work was finished, that is, that my affection and faith had found a gracious acceptance, and lodging in her Soul and Heart?

The foot as *Aristotle* (b) sayes is the coldest of all the members, and therefore *Physicians* above all things, Counsel their sick patients to keep their feet warm, because by their natural coldness, they are most apt to receive hurt from the evil

(a) *Loc. Cit.* (b) *Probl. Sest, 2 quest. 26.*

qualities

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qualities the aire does produce in them. Therefore such a Lady could not favor me more eminently then to shew by treading on my foot, that my affection had inflam'd her, even the coldest parts, and furthest extremities from the heart, which by consequence, are most frozen.

The ancients were wont to make signs with their feet, when they adher'd to any mans desires, or opinions, and from thence comes that Proverb. *Pedibus in Sententia discedere*: Now what greater honor could I receive or desire, then to be ascertain'd of the Ladies affection, Since by her foot she gave a sign of her compliance with my affection, and testified her approbation of my service.

The refusal of any one to let us touch their feet, is an argument of pride.

Therefore sayes Boccace, (a) *L' have-
reste Levata in tanta superbia, che le piante de
piedi non le si sarrebbone potute toccare*. Now my Mistress to shew that such a vice as haughtiness, or pride, had no Jurisdiction over her soul, by this humility and excess of honor to me, caused me to touch the sole of her Foot.

(a) *Boccace Labyrinth.*

Achilles

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Achilles, a Heroe so glorious as to merit that (a) *Homer* should become the trumpet of his never dying fame, who was envied by *Alexander* the great himself, could not be wounded in any part but the heel; have not I cause then to glory in this immortal favor vouchsafed by such a Lady, who though she had a thousand other wayes to wound me, yet that I might be paralleled to *Achilles*, she would only stick me in the foot.

In fine, I cannot but be proud of the honor my Lady did me, shewing she so much esteemed me by treading on my foot, that doubting least I should have quitted her affection, she by that means seemed to constrain me to abide here for ever, and who would not think it was a great honor to me, that she should let me feel her weight.

But least I should make this discourse too long by a foot, except of this my imbecilities which I sacrifice to our Prince as a tribute of my obedience, (b) as anciently the feet were Consecrated unto *Mercury*.

(a) *Homer. Illi.* (b) *Alex. ab. Alex. lib. 7. cap. 9.*

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And I believe that he (to conclude)

*Who sets out at the Foot, come to the place
Sooner then he, that sets out at the Face.*

V.

*Whether the Rose do presage
Felicity, or Infelicity to a
Lover.*

I Should: now (cloathing the sentiments of my Soul, with the beauty and ornaments of handsome words) bless and thank that hand, which being Prodigal of its favours, hath vouchsafed to bestow a Rose on me, *the Queen of Flowers*; (though its purple did not claime that just preheminance) such gifts are common, which oblige us but to common expressions. My tongue has not so much sweetness, or sufficiency as to satisfie these obligations which my heart is bound to acknowledge; and I am the less capable to do it, because the late learned discourser
of

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of dreames, has so possessed, and charmed my intellects, that I can only wonder at the height of his inimitable Eloquence that made it.

And then if I should say, it has the precedency above all Flowers and for that cause perhaps it wears the Regal Ornaments: that if Gardens were Heavens, the Rose would be the Sun in those Heavens that it shuts it self up with the day; because it fears to be in the obscurity, or blasted by the malignity, and treachery of the night: that tis the Image and perfect mirror of Princes bearing in its self, both the rewards, and punishment, that to beautifie it self, it robbed *Venus* of her blood, and the Gods of their *Nectar*; that 'tis the glory of the spring, a miracle of Nature: and an excess of the benignity, and bounty of heaven; all these notwithstanding would be but poor conceits of a mendicated Eloquence either blazed already a thousand times, by the common breath of Fame, or infinitely beneath the just encomiums it deserves and the grandeur of its merits.

The Rose it self, is a praise to its own self, and for no other reason does its leaves sproute forth in the forms of
tongues,

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tongues, but to declare that it self is only worthy to proclaime and publish its own just praises : and having not the benefit of speech, though the Proverb says, that *Roses speaks*, yet it expressees it self sufficiently by its perfumed breath.

But how much the more worthy the Rose is amongst all other Flowers, so much the more incertainty does it breed in this question, whether it can presage happiness, or infelicity to Lovers.

The *Etymologie* of the name Rose coming from *Riso*, promises joy to my affections; but as it may possibly come from the *verbe Roderam* it threatens me with the continual knowings, and languishing of my Soul by concupiscence.

The sanguine Colour in the Rose prognosticates the blushes of my Cheeks, if I should give my soul the liberty to doate and admire too much the beauties of any Face. But it may also presage, that I shall love a beauty so singular and excellent, that it shall force each one to blush, that shall but dare to contend with her for the priority of beauty.

I might fear least the bloody colour of the Rose should predict my Martyrdom for Love. But on the other hand, I am assured

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assured that 'tis a signe of felicity, and grandeur, it being the colour which most great Monarchs use for their chief Ornament.

The Multiplicity of the Roses leaves, may seem to point out her avarice, whom I shall love as if she would pretend to have many rich gifts, and but yet I know she cannot so much covet gifts and rich presents, who like the Rose shall have already a Crown of Gold in her own bosome.

The many Rose leaves, which resemble tongues, does tell me, that a thousand several tongues, shall proclaime my happy love; Nevertheless I remember, that the Rose is the *Hieroglyphick* of silence, and was therefore by the Grecians consecrated unto *Harpocrates*.

The prickle joyned to the Rose, do menace me with many sharp troubles, which may accrue from my affections: yet this again secures me, that as the Rose does flourish and tryumph amidst those many thorns; so I in despite of all opposition and difficulty, shall yet attain the fruition of my desires.

The prickles also may portend danger, and mortal wounds. But the leaves on the other part do promise a perfect cure, being

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being very effectual to stanch the blood, and heal the wound.

Again the Prickles may intimate, that I shall be assaulted, by many Rivals; but *Homer* tells us, that *Venus* anointed the body of *Hector* with Oyl of *Roses*, to preserve him from the bytings of madd Dogs.

The green at the extremities of the *Rose* leaves, are called Nails of Fingers by *Dioscorides*, which seem to declare, that if I will enjoy my desires, I must steal that happiness; but on the contrary I am promised the free gift of it. The *Rose* being the Simbole of kindness freely imparting its ravishing odours to every one.

The *Rose* receives its nourishment and perfume from the Rain, and morning dews, which makes me fear it prophesies that my affection, and amours must be fed with the daily aliment of my tears: on the other side, my hopes are flattered by this consideration, that as water does easily make the *Rose* to spring and bloom, so my tears shall soon make me obtaine the sweets of my desires.

I fear some infelicity in my Love, because I know the *Rose* yeilds poyson to the Spider; but then the pretty *Bee* does
comfort

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comfort me again, who from the self same Rose extracts the sweetest Honey.

From the frail beauty of the Rose, which begins to wither, and decay as soon as it is born; I might raise a doubt of the frailty, and inconstancy of my love; but that I know they do no truly Love, who do not continue to Love even after death, as the Rose though dead, and dry preserves a pleasing sweetness, and was perhaps for this cause; by the *Ancients* strewed upon their kindreds Graves.

It might be guessed, that my Love should not be true, and faithful to me alone; because the Rose is a flower, that is, common to all; did not I know on the contrary, that a Rose if handled or touched by many, presently loses its lustre, and native sweetness, and that its beauty and glory is its virginity.

To extract the water from a Rose, it must be done either by pressure and stamping, or by the violence and heat of the fire; from whence it may be conceived, that my choicest affections shall not obtain their wished end, but by much trouble and labor; and yet we know the Rose ever communicates its odours and fragrantcy, with freedome and liberality.

D

The

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The Rose delights, attracts, and sweetly courts every one that beholds or approaches it, which may inferre that she may have but little honesty, whom I shall adore; that treasure being unsecure, which lies within the reach of every covetous hand, as seeming to invite and tempt any fond Passenger; but this is my comfort, when I consider, how it is armed, and surrounded with a strong guard of prickles, for the defence of its own honor, and chastity, wherewith it bears off, and destroys all those little envious insects which come to soile its beauty, and innocent sweetness.

In fine, for all those other many contrarieties, yet nevertheless, since the Rose, if well considered, appears to be a little paradise to the Eye, honey to the taste, and a Cordial to the heart, I think I may safely conclude, that it does really presage future happiness and felicity to Lovers.

But whilst I have so long discoursed of the Rose, I seem to have forgot, that I make you feel the prickles, and sit on thorns, by my too Prolix harangue, which yet your noble sweetness, with an abundant benignity and favour, have vouchsafed to applaude, and approve by your
silence,

silence, and attention, though uttered with much weakness.

VI.

Wherefore in Cyprus they Portrayd Venus with a Beard.

MAcrobitts in his *Saturnalius* (a) affirms, that in Cyprus, they portray'd and adored *Venus* with a Beard.

Perhaps, that men, seeing, that a Beard on a womans Face is monstrous, might learn, that if they suffered their Venerable affections to grow old, and beard their senses, they would be monstrous, and deformed, and therefore *Aristo* sings (b) *In whom fond Love shall carry long the sway.*

*I wish for due rewards. Those monstrous dolts
And wilfull Prisoners, store of Iron bolts.*

Perhaps to hide the *Blushings* of their Faces, who are ashamed of their own weak

(a) In his 3. Book. (b) *Orlando Furioso*. Canto. 24. Stan. 2.

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submission to the Commands of a woman; the Beard being a sign of virility.

Perhaps they would let us thereby understand, that *Venus* was not a new Deity, but Ancient and had been worshipped by the first men that ever were in the world.

Or else the beard being a token of prudence they meant to signify that *Venus* or *Venery*, without the curb of prudence, is a Fury not a Deity, and therefore they assigned the goddess *Venus*, a beard to distinguish her from *Venus* the fury; But thus *Max. Tyr.* speaks of *Venus*: (a) *Præsertim si furiis quibusdam agitata, quam proximè ad furorem accedat.*

These were all the observations of my excellent friend the noble *S. G. D.* a man of exquisite ingenuity, and singular erudition, to which I should make no addition of my own, were it not natural, for such great lights, to be attended on by shadow.

I suppose therefore also, that the *Cypriots* Pictured *Venus* with a beard, to demonstrate the power and virility which is in a beautifull womans face, and therefore *Socrates* calls beauty a *Short Tyranny*.

(a) *Max. Tyrinus Dissert.*

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Or else to let us know that the gravest, oldest and wisest men, were not thereby exempted, or freed from amorous affections, since *Venus* did make use even of their beards, (though sage *Philosophers*) to adorn her own face; or else to teach us, that such as dayly frequented the Temple, or use of *Venus*, did suddenly become old, and decrepid.

The beard begets respect and veneration. *Barba pilli* says, *Clement Alexandrinus*, non sunt vexandi; ut qui vultui gravitatem, & quendam paternum terrorem incutiat. And therefore perhaps those of *Cyprus*, to add the greater veneration to their goddess, portray'd her with a beard.

The Beard signifies, Sorrow, Repentance, and Dolor, according to *Pliny*, (a) *Romanis* says he *Mox. fuit in merore barbam, & capillum submittere*. So that it may be to advertize, what trouble and repentance accompanied the pleasures of *Venus* (b)

(*Namq; castor amor, & melle, & felle est fecundissimus*)

Gustus dat dulce, amarum ad satietatem, usq; oggerit)

(a) *Lib. 7. Epi. 27.* (b) *Plant. Cistel. Act. I. Sc. I.*

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They Portray'd *Venus* with a Beard,
 Women that have beards are, as *Tassanius* will have it, (a) *Witches*, or *Sorcereffes*,
 therefore perhaps to this purpose, the
Cypriots painted *Venus* with a Beard, to
 shew that beauntious women have the power to bewitch and enchant the Souls of Lovers.

Venus is more potent, then any thing in the world, in efficacy and persuation. *Nihil ego, saya Aristenetus, esse venere efficacius, aut persuadere, potentius censeo.* Therefore it may be, they would for this reason make her with a Beard, as belonging chiefly to great Orators, or being the badg of a Philosopher.

Suidas nevertheless affirms, that the *Romana* adored *Venus* with a beard, because that goddess might have the Marks both of a Male and Female, as one that had the *Super-intendence*, of the generation of all Creatures. The rather because the *Ancients* gave to each of their Deities, the name of Male and Female.

(a) In his tenth Book of *Pensieri*.

VII.

What is the manner of the Florentine Kiss, and from whence came its Original?

THAT Kiss which we call the Florentine, is to take hold of the parties eares, with ones Thumbs, and then joyn Lips to Lips, So Giraldus affirms. (a) *Florentinum osculum, Quo Osculo apprehendebat utrinque mihi aures, & osculabantur.*

This nevertheless appears to have been an ancient Custome. amongst the Greeks and Romans: Plutarch makes particular mention thereof, and this according to *Julius Pollucia*; is written in a very old Comedy.

Prebendens per aures da mihi Phyre Osculum: And in *Plautus* (b).

Prebende auriculis, compata labella; cum labellis: And the same Author in another place (c)

(a) *Giraldus, Dia. 9.* (b) *Act. 3. Asin.* (c) *Act. 5. sce, 2.*

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*Sine te exorem, Sine te prebendam auri-
culis, sine te dem Suavium.*

And in Theoc. (a)

*Non Amo ego Alcippem, nam non prius
oscula porfit.*

*Auribus Arripens, tribui quam dona pa-
lumbi.*

And in Tibull (b)

*Gnatusq; parenti oscula compressis auri-
bus eripiet.*

Statius writes thus in his Commentary upon Catullus. *Romæ apud Episcopum Capraniensem in veteri monumento. Dis Manibus Zosime sacro, Cupido alatus, comprehensis auribus, Zosimen ipsam deosculatur.*

This manner of kissing Giraldus, thinks had its Original from the Custome of drinking in two eared pots, or Jugs, because when any one drinks in those kind of Vessels he seems indeed to be Kissing.

This kind of Kissing may have been invented, to hinder the party kissed, from withdrawing too soon at their own pleasure; for so when they desired a long Kiss they would be sure to take good hold, as people usually doe, when they mean to drink a very deep uninterrupted draught,

(a) Idie. 5. (b) Lib. 2. Ele. 5.

in

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in those two eared potts. Or else they meant thereby not only to please the Lips with a melting soft touch, but also to advertise the ears, of the sweet sound and smack thereof.

The privation of one sense augments and encreases the perfection of another. The blind do super-abound in excellency of memory, and the dumb excell in subtilty, and ingenuity. Therefore who knows but they found out this mode of Kissing, that by hindring the ears of their function of hearing, the delight of tasting, and feeling might be encreased.

Perhaps it might be so signifie, that they can have no care to hear, or attend the voyce of reason, who are Kissing two Rosied tempting Lips, whose sweetest Nectar hides a Poysonous charm within them.

But yet in my opinion, this way of Kissing was first used, because the Ears, are consecrated to Memory, and they would by this Invention, advertize the Ears not to loose the Memory of so delicious a pleasure as was Kissing.

The name of the *Florentine* Kiss, proceeded only from this, because it was more used in *Florence*, than any where else.

Those

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Those of Florence, nevertheless (as Baptista Torretti, affirms) do alwayes, or most commonly, call it the French Kiss.

VIII.

Wherefore Physitians affect to weare great Beards.

THe beard is an Ornament to the Face, which adds handsomeness, and veneration to the person, as *Aristotle* will have it. So that he is almost unworthy the name of a man, that hath no beard; there being no greater sign, than that of his *Virility*. *Vir sum* says *Arianus* (a) *sic me convenias, sic mecum loquere, aliudne queras inspicere signa.* And *Clem. Alex.* (b) speaking of the beard. *Hoc viri signum, per quod vir apparet.* And *Muson* (c) *Barbum signum esse viri.* From hence it is, that Physitians to be verily believed they are men (it being possible their many *Homi-*

(a) *Hist. Lib. 1.* (b) *Dib. 2. Per.* (c) *Stobæus, Mart. Fi.*

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cides may make them be thought otherwise of) do take an especial care to have great beards.

Physitians vaunt, that their science, hath much divinity in it, wrestling men, by their super-natural medicaments, ordinarily out of the hands of death.

Ars medica, says Ficinius, & divinitus accepta est, & divinitus exercetur.

Arcem aliam Deus, & rerum natura repertrix.

Instituere, sacram, qua languida corpora morbo.

Eriperunt quovis proprie reditura saluti.

Sings a worthy Poet. Physitians therefore willing to make ostentation of their divinity, procure great beards, to teach us, that they are given them by the Deities; Conventiens, says Arianus, speaking of the beard, *Insignia deorum tueri, & ea non abjicere.*

(a) Physitians, would faine make others believe, that they have the skill and art, to bestow health, and to prolong the thread of life in despite of Fate, and therefore fearing least the reproach of *Medice cura te ipsum* should be cast in their

(a) Loc. Cit.

teeth,

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teeth, there is a kind of necessity they should maintain themselves in perfect sanity, and a robust agedness, to which purpose, I do verily believe, they are induced to nourish great beards, which in outward appearance makes them seem much older than they indeed are. Or else the knowledge of their Art, requiring a long and laborious study, they by a long beard would fain be thought more ancient, and by consequence more experienced in their Art, than otherwise would appear.

Physick if we well believe *Fieinius*(a) had its Original from South sayers. *Medicina omnis exordium à vaticiniis habuit*, Amongst which number the Sorcerers and Necromancers are included. All which kind of people ever used very great beards: Nay *Aristotle* says, that some Prophetesses of *Caria* had such beards. So that it is no wonder if *Physicians*, following the examples of those, that gave the first precepts to their Art, are so curious of having great beards.

Physick is called the Sister of *Philosophy*, *Medicina* says *Isidorus*(b) *Secunda Philosophia*

(a) *Alex. Ti.* (b) *Isid.*

Dicitur,

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Dicitur; Phylosophers get respect and a kind of veneration by their beards.

Thus writes Pliny the younger (a) *Ad hæc proceritas corporis docera facies, demissus, capillus, ingens & cana. Barba. Quæ licet fortuita, & inania putentur, illi tamen plurimum venerationes acquirunt: Socrates was by Persius call'd (b) Bearded-master.*

Barbatum hoc crede Magistrum dicere.

And therefore, Juven. (c)

Barbatus licet admoveas mille inde magistros

And Mart. (d)

*Democritus, Zenones, inexplicito/q;
Platonas,*

*Quidquid, & hirsutes squalet imagi-
nibus,*

*Sic quasi Pythagoræ loqueris successor, &
heres,*

*Perpendet mento, nec tibi barba mi-
nor.*

So that Physicians imitating Phylosophers do nourish great Beards.

(e) Amongst the Romans, according to the testimony of Pliny, the beard was a sign of sorrow or grief, Julius Cesar says Suetonius, (f) *audita clade Tituriana barbam*

(a) Lib. 1. Epist. 10. (b) Sat. 4. (c) Sat. 14.

(d) Lib. 7. Epist. 27. (e) Lib. 5. Cap. 67. (f) Sue.
Lib. 2.

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capillumque summissit, (a) *Octavius, Augustus* did the same when he heard of the loss of his Legions, which followed the Commands of *Varro*. *Cato* likewise as *Plutarch* mentions hearing of the coming of *Cesar* against his Country, suffered his beard to grow long in sign of his grief and sorrow. And therefore *Lucan* thus sings of him.

(b) *Ut primum tolli feralia, viderat arma.*

Intonso rigida in fronte discendere canos.

Passus erat, mestamq; genis increfere barbam.

Therefore who knows, but that Physicians, willing to shew themselves deeply interessed in their patients sickness, and pain; do wear those long beards in token of sorrow,

All those Physicians who for their great knowledg and skill, have deserved divine attributes were expressed so by long beards. The Grecians restored *Esculapins* his beard again, which *Dionysius* had robed him off, *Apolin. barbatus colebant Hieropolitani, Mercurius*, according to *Lucan* is called *Labro, malisq; barbatus,*

(a) *In lat. minor.* (b) *In the 2. de Bel. Pun.*

with

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with great reason therefore *Physitians* do the same, imitating the best Masters of their science.

The beard signifies, or betokens, (nay adds) confidence and courage, So thinks *Elian* (a) *Hircus gregem, & ip[s]as capras antegreditur, barba fiducia.* No wonder therefore that they are so much worne by *Physitians*, who are every hour forced to combate and struggle with desperate Diseases, nay with death it self.

IX.

That Woman is more faithful to Man; then Man to Woman.

V*V* Women are without doubt, more faithful to Men, then Men to Women, because there are greater rewards attending her fidelity, and greater punishments following her infidelity then to Mans. If a man be constant and faithful to a Woman, most Nations and people in

(a) *Hist. An. Lib. 7.*

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the world, will but suspect, or judge him to want wit, or worth enough to obtain another Mistress. If he be faithless few nations have any Law to chastise him. But on the contrary, a constant, faithful woman is admired, esteemed and revered highly, but if light she is vilified, censured and put down in the list of infamous persons by every one.

What vertue, or what worth can there be left.

In Woman, that's of Chastity bereft.

Says Ariosto. (a) and Petrarch (b)

*And she who of her honor is deprived.
No Woman is, Nor living, &c*

The Woman is oft necessitated, to be faithful, Guatini says (c)

*Faith in a Woman's heart
Is lov's sad pennance to be pleas'd with one*

Whereas man, having no such necessary obligation, is without doubt less careful of keeping his faith towards a Woman.

(a) *Orl. Furioso*, (b) *Sonnet 212*, (c) *Pastor Iside*.

There

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There is more means and strength required to subdue a Womans faith; than a Mans. If a Woman do but prostitute, or proffer her self to a Man, he presently yeilds and is overcome; whereas a Woman cannot be tempted without prayers, perswasions, or rich presents. Hear what Ariost. says (a)

Inconstant Men.

*Who still to take an unknown peice had rather,
Although their own were better farr to chuse.*

But if themselves were wooed, I surely gather.

Such courtesies they never would refuse.

But rather strain: themselves beyond their might,

Such kindness, with more kindness to requite.

Whereas to obtain a Woman.

In humble sort they sue, they seek, they serve,

They like, they Love, they honour, they obey,

They waite, they watch, their favours to deserve.

(a) *Orl. Furioso, Canto. 28.* (b) *Canto. 10. 5.*

E

Some

Some oft complaine, and some as often
pray.

For love of Women, they do pine and
starve.

And sadly mourne.

Again, Women Love more ardently
then Men; therefore they must be more
faithful. Thus *Honnius*, *Omnis mulier
amat magis viro*. Forasmuch as men or-
dinarily love only for their own ends,
which being obtained, causes either re-
pentance, or satiety, so says, *Ariosto*.

(a) For Men, their loved Ladies wills to
gain,

Do promise, vow and swear without re-
gard.

But when they once the wished ends ob-
taine,

Break vows and oaths, and promise af-
terwards.

And in another place,

But when at last their wished prey is
taken,

Men seek new game, the old is quite
forsaken.

(a) *Orlando*.

Wherefore

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Wherefore he advises Women,

But least on youths you should your Love
bestow,

That never in one fancy tarry long.

But having got what erst they sought be-
fore,

They turn themselves unto another
shore.

Women are said to be better than Men,
and they glory in it, and therefore they
must be more faithful. *Vobis* (says the
Chorus of Women in *Aristophanes*) *Sumus*
multo meliores experimentumq; ad est, ut videa-
tur. And a little further: *Ita nos multa*
meliores. viris. gloriamur esse. Therefore
Plato was constrained to assert this
truth, saying, *Mulieris multæ multis viris ad*
multa præstantiores.

Let us come to examples, which will
best clear this doubt. What Man have
ventured or lost their lives to save or pre-
serve their Faith to their Ladies? Our
very Romancers cannot feign such a fable
without a blush, or if there be any one
produced, it is only some imaginary
Heroe.

Whereas whole Nations of Women, do
sacrifice themselves at the death of their

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Husbands, and bury themselves voluntarily with them, or expose themselves to the merciless flames, where they make up one heape of Ashes with their beloved Spouse; yea, how many *Lucretia's*, *Brasilia's*, *Pompeia*, *Paulinas*, *Cammas*, &c. have rather suffered voluntary deaths than live after their husbands, or break their holy Faiths and Vows.

For which reason it should seem, the *Ancients* represented Faith under a Womans name, to demonstrate that only Women could be faithful.

Wherefore the *Jonians*, according to the testimony of *Alex. ab Alex.* would have the purest and perfectest Victims to be female.

In fine, they that think women are not so faithful to Men, as Men to Women let them once more hear what *Aristo.* sings.

(a) Tell me a little if any one of you,
That married are have not awry yet slept?
And with some other Woman have not slept?
Nay what is more, they woe, they seek, they
Jue,
They tempt, they try, those that be safest kept
Yet women seek not after Men.

(a) *Orlando,*

I shall

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I shall therefore conclude with Dr. Speranzi, who in his Poems speaks thus,

*Thou dost believe a man, and know'st not
be*

*Hath neither Faith, nor Love, nor Con-
stancy:*

*But thou art blind with Love, simple (though
faire)*

*And can'st not think how treacherous all men
are,*

*False thou wilt find him, when th'art better
skild,*

*Thy heart and breast with pain and sorrow
fill'd.*

*She, she that to mens flatteries gives be-
lief,*

Ruins her self, and dies without relief.

This plea, I must confess, I have made rather in obedience to the Laws of Civility than of Conscience, If I have not performed it sufficiently, that cannot be esteemed a crime, or make me deserve their hate, since he acquits himself fully that performs what he is able, and is not defective to his power in serving them.

X.

*Whether blushing be a sign of
Vertue.*

THose that believes that blushing is a sign of *Vertues*, ought only to know how to Blush. But I who have by experience found the prejudice of blushing, can affirme with reason, that it is rather an argument of vice, than of virtue, An accident that flows from many unhandsome causes and imperfections, cannot be a sign of merit, since no man can be thought praise worthy for what he does accidentally, and therefore what esteem can he deserve for that, which is not his but accidentally.

They that blush do fear. So *Arist.* will have it. (a) *Rubescunt qui timore officuntur.* He that fears is pusillanimous and base.

(a) *In 4. Politi.*

Degeneres

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(a) *Degeneres animos timor arguit.*

Sings *Virg.* Therefore who can affirm, that fear the Of-spring and Issue of baseness, can be a testimony of vertue.

Blushing be tokens shame for our errors. *Rubescunt* says *Alex. ab Alex. qui pudet.* He that is asham'd hath erred, and shall we then believe, that, to be a good effect, which proceeds from so bad a cause? That the Plants of Vertue should spring from roots of Vice?

They that have such flames in their faces, must needs have a fire in their bosomes; and who can affirme, that soul is not black, that is ever exposed to so much heat? or that heart not suffocated, which is buried amidst so many Coales & Cinders?

Blushing is a reproof for some guilt, as if the bloud were sent from the heart into the face, to correct or restrain, the errors of the hand, or tongue.

He that blushes cannot merit, because that act is violent, not voluntary; and even, as we cannot sin without the assent of the will, so neither can one merit without the consent of the Soul, or mind.

Blushing is an affect of the Ambition of the heart, which perhaps would ex-

(a) *In his Enneids.*

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press its sentiments beyond the volibility of the tongue, but wanting the power of speech, imprints those Characters on the Cheeks to be the better understood.

The accidental signs and appearances, in the face of *Heaven*, can be token nothing but malignant effects. Comets do ever presage some evils. The face of man is the *Heaven* of that *Microcosme*, being marked therefore with those signs of blushes, it cannot betoken any *Virtue*.

Blushing is nothing else, but a concurrence of blood. *Rubor* says, *Simplicius* (a) *sit cum sanguis recurrit à corde ad faciem*, Wrath, Ambition, Lust, and a thousand other vices are occasioned by the concurrence of blood, and therefore cannot deserve praise, or signify virtue.

Blushing is an imperfection, and therefore Women, who are more imperfect and more enclined to commit errors than men, are more subject to blush.

Lovers wax pale, because knowing that blushing betokens no virtue or goodness, it cannot help them to attain the affections or esteem of their beloved, and indeed, who would not suspect that heart of cruelty, that wears those bloody Colours on the Face.

(a) *In Prae.*

Wiser

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Wiser in this, then any other thing, are many Women who to conceal this sign of shame, paint themselves to hide their blushing that so the most curious eye may not be able to find them guilty of the least crime, or error.

Wherefore do you think, wise nature ordaines men, old men especially, to become bloodless, pale and wan, and their faces to be covered with overgrowing hair, but only to hinder, or hide their blushing; it being convenient only for Women and Children, as most subject to failings, and guilty errors.

I have chosen to speak this whilst every one was drouzy, that I might not be seen to *Blush*. And I have blamed it, that I might not be thought to praise my self, being so subject to this imbecillity.

And I would have said more, did I not fear, I should be forced to blush at my Prolixity.

XI. Whether

XI.

*Whether one can Kiss, their be-
loved without Lasciviousness
or Sensuality.*

SOME verily esteem Kissing, to be a
thing of smal moment,
Rem ajunt esse oscula inanem.

Says *Theoc.*

(a) And this is so approved by *Pisistratus*, a Tyrant of *Athens*; a man otherwise odious for his enormous cruelty, who being instigated by his wife, to chastize a youth, that had Kissed her daughter openly in the street, he smiling said, what would'st thou have done to thy enemy, since thou desirest I should punish him, who by kissing thy daughter shows he is her friend? *Guarini*, likewise makes but smal reck'ning of it, since he writes.

(a) *Plut.*

(a) *One*

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(a) One Kiss for so much pain and trouble?

Cruel,

One Kiss for so much Faith? (my hearts
dear Jewel)

The great reward you vow'd and promi-
sed me,

Cannot with empty Kisses payed be.

But that one can Kiss the beloved per-
son, without Lasciviousness or Sensua-
lity, I believe it an impossible supposition,
and a conceit of such an imagination, as
knows, or has no other ground of truth,
than in their souls, that know not the
power of Kisses.

Tis true that a Kiss, as Plato says, is a
conjunction of the Soul, more than the
Lips, transmitting sweet and lively spi-
rits into eithers heart.

Dum semibulco suavio,

Mcum puellum suavior

Dulcemq; florem spiritus.

Duco ex aperto tramite;

Anima tunc agra, & saucia

Cucurrit ad labia mibi, &c.

Now this Conjunction withall, being
made with these humane and corporial

(a) *Madri.* 75.

organes,

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organes, it is impossible, but they must impart some Lascivious sensuality thereby, and affect the senses with it.

Which *Plato* also affirms, saying, that love is begotten by some certain invisible spirits, which subtilly are transmitted from the beloved Eyes, into the Lovers heart.

*Qui videtis peccat; qui non te viderit ergo
Non cupiet: facti crimina lumen habet.*

If therefore it be true, that the Eyes by vertue of their looks only, have so much power to enchant a soul, what cannot the Lips do, which are so full of those Amorous Philters, and can so easily call forth the Soul unto them?

*There's none shall either Hands or Lips
controule,
I'll Kiss thee through, I'll Kiss thy
very Soul.*

*Quid enim aliud faciunt, says Favorinus
(a) qui ora mutus tangunt, quam animas
conjungunt!* and *Rufinus the Poet* (b)

(a) *Propert. Eleg. 21. Lib. 2.* (b) *Serm. 63.* (c) *In
his Greek Epig. Lib. 7.*

Tangit

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*Tangit autem non in summis laboris sed
trahens,*

Os animam etiam ex unguibus extrahit:

A Kiss violated *Claudius Caesar* to the incestuous match with *Agrippina* (a)

Kisses are Lovers rewards, to which they aspire with Myriads of Prayers and sighs, and services.

And therefore if Kissing were without sensuality, Lovers would never shew so much greedy desire and avidity for them, nor would the beloved be so niggardly and sparing of them.

Petrarch, who understood, perhaps more than any other, what were the effects of Love, speaking of his *Laura's* Kisses says.

A Kiss it is, makes every one rejoyce.

Now if the sight, or beholding others only Kiss, have power to stir up our affections, how shall that person contain himself that Kisses actually. *Socrates* says, that seeing others Kiss, and hearing the smacks of those united Lips, is able to move, and tempt the coldest heart. *Annescois hoc viro* says one, *Nec quidem tangens*

(a) *Suetonius*, in his *Life*.

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*si modo spectetur infigat etiam Longo ex int. r-
uallo aliquid ejusmodi, quod insanire faciat !*

(a) Horace, in an Ode, will needs have it thought, that *Venus sweetens her Kisses with Nectar.*

Dulcia barbare.

Ludentem oscula, quæ Venus,

Quinta parta sui Nectaris imbuit.

And Lucan affirms ; *Ganymedes osculationem nectare sibi esse dulciorem.* Now who can Kiss them without temptation, or without sensuality, relish such heavenly sweetness ? Hear *Myrtillo* discoursing of his Ladies Kisses.

(b) O my Ergast that I could tell the pleasure,

Of those sweet Kisses. But do thou hence guess it,

Those Lips that tasted it cannot express it.

Extract then all the sweetness that remains,

In Hybla-comes, in Cyprian, Sugar-Canes,

It will be nothing to that world of blisses.

I suckt from hence.

(a) Hor. Lib. 1. Odes 13, (b) Pastor Fide.

So

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So a modern Poet, being by his Mistress conjur'd, he should not declare that she had vouchsafed him a Kiss, replies

*There is no fear, or danger I should tell,
This Joy, which is to me unspeakable.*

Some Nations deprive that Woman of her dowry, yea proclaime her an Adulteress, that is, convicted of bestowing, or receiving a Kiss from any stranger. This is therefore an argument, that none can give a Kiss without Lasciviousness or sensuality.

Amongst Lovers, the question is propounded, whether he that gives, or receives a Kiss, from the beloved is most favoured? The generality conclude, 'tis better to receive then give one, because they think it impossible that a Mistress can Kiss, without she have an extraordinary affection and sensuality.

Briefly Kisses are the greatest incentives to Love. *Nihil est, says Socrates, Aliamorem incendendum acius osculo.*

Oscula si dederis siam manifestus amator.

We read in Cicero. That who ever will keep himself chaste, must above all things avoid Kissing: Of the same mind is Socrates. *Quamobrem ait equidem abstinendum esse*

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esse a formosorum osculis illi, qui pudice, ut vivere possit, expetit, because tis not possible to Kiſs without Lasciviousness or Sensuality.

Inest etiam inanibus osculis suavis Voluptas.

Sayes Theoc. I conclude therefore with Austin, that, *Osculari, nihil sit aliud quam adulterari.*

XII.

Wherefore it is said, that Achilles Sphear, did both wound and heal.

IT might be said that *Achilles* sphear (or lance) did both wound and heal: because being managed by his strong Arme, it did at the same time both wound and kill. And who knows not that death, is the cure of all things. Our humanity is circumscribed with such infelicities, that death

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death alone can put an end to our troubles; and begin our real happiness.

(a) *Mors est malorum liberatrix.*

Tis observable that two Deities employ'd themselves, for the making of *Achilles's* Lance. *Minerva* fitted the stock, and *Vulcan* the head or spear. *Minerva* is the Hieroglyphick of Peace to whom the Olive is therefore dedicated. *Vulcan* may be taken to signify War, since he provides weapons for all the other gods, and arms the very hands of *Jove* with Thunderbolts. Therefore tis not unlikely that the *Ancients* by *Achilles* Lance did signify both War and Peace, War which wounds men in their Estates; Peace, &c, which heales all the breaches and disorders caused by War.

Achilles was a Physician being taught that art by *Chiron*, who gave the name to Chyrurgery. Therefore who knew but he having learned by his study of Physick & Chirurgery the art to Cure the wound, by dressing the Weapon (a thing ordinarily practised in our days, though not without some superstition) from thence this spear might be thought, both to

(a) In *Prometh.* vers. 727.

F

wound

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wound and heal ; or it might be from this consideration, that Chyrurgery must hurt before it can heal.

(a) *Achilles* was adored by the Spear-men, or Lanciers, as *Alex. ab Alex.* asserts. In *Epirus*, as *Plutarch* says, (b) In *Pontus* according to *Pliny* (c) In *Arcadia*. (d) by *Pausanias* testimony.

In fine, his name was venerated in two and twenty Temples, where they burn'd incense and offered viſtims to his Fame and Glory. His Lance also merited attributes of Divinity. *Primos* (e) says *Alex. ab Alex.* *Qui antiquissimi fuerunt Hastos coluere cepisse*, and therefore it might be, that the Ancients, to make us understand, that the Chastizements of the gods were the means to correct and make us good, said, that *Achilles* Lance did both wound and heale. Tis beyond the reach of doubt, that there is no surer or more infallible remedy to heal the sickness and disease of the Soul, than the wholesome Physick of affections, when the hand of God applies, the wounding Corrosive, which he after heals with balmes of Mercy and Peace.

(a) *Liber. 6. cap. 4.* (b) In *Pyrro*, (c) *Lib. 10. cap. 29.*
(d) *De Rep. Atti. Lib. 3.* (e) *Lib. 6. Rep. 16.*

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It was a custome amongst the Ancients (a) to ingarlandize and crown their Lances, who knows therefore, but *Achilles* adorned his, and that perhaps with some hearb which he knew by his experience, to be most effectual to heal wounds, from whence this saying might have its Original, and the people afterwards seeing the Iron which wounded, and the hearb that healed, might therefore say, it did both wound and heal. Here what *Apuleius* says of this hearb (b) *Hanc herbam Achilles invenit, unde vulnere ferre facta sanat, & ob id Achilleus vocatur*: Therefore *Claudian* perhaps conformable to my opinion.

(c) *Sanus Achilleis, retineavit Theleplus
herbis*

Cujus pertulerat viris, & sensit in imo.

*Letbalem, placidamq; manum. medicina
per bassam,*

*Contigit, & populit quos fecerat ipse do-
lores.*

But to what purpose do I heap up so many fancies, and imaginations of my own? since the ascerfion, that *Achilles*'s Lance, did both wound and heal, is no

(a) *Pe. Valer. lib. 42.* (b) *In Hist. de Herb. Veris.*

(c) *Claudianus.*

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Poetical fiction, or curiosity of the Ancients ; but an Historical truth authenticated by the Arcany of nature. You may read in *Higinus* (a) and *Chain*, (b) how the King of *Missia*, being wounded by *Achilles*, and the wound proving incurable, he addressed himself to the Oracle; Where answer was returned, that to cure his wound, he must make use of the same Weapon that hurt him. *Telephus* goes to the *Grecian Camp*, and there being joyfully received, because the Oracle had foretold, that without the assistance of *Telephus*, *Troy* could not be taken, he was healed by *Achilles*, who scraping the rust of the head of the Lance, and applying it to the wound cured him, and therefore thus in *Ovid*.

(c) *Ego Telephom Hastam
Pugnantem domui; vinculum, orantem-
que refeci.*

Wherefore *Pliny* affirms (d) rust to be a remedy for wounds, figuring *Achilles* in the posture of scraping the rust from his Spear, and from hence therefore comes

(a) *Higinus*. (b) *De War. Hist. Lib. 12*. (c) *Lib. 13. Metham*. (d) *Mat. History*.

the

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the saying that *Achilles* Spear did both wound and heal. Nor shall we need to doubt this, since besides the forecited, there are many other Authors which affirme it.

Hear *Ovid*,

(a) *Vulnus Achilleo quod quondam fecerat
boste*

Vulneris auxiliur Polios hasta tulit.

And else where,

(b) *Forſitan, ut quondam Leuthrantia
regna tenenti,*

*Sic mihi res eadem vulnus opemque
feret.*

And in a third place,

(c) *Telephus aterna, conſumptus tabe
periſſet.*

Si non quæ nocuit, dextra tuliffet ope.

And proprius,

(d) *Myrus & Hemonia juvenis qua
cuſpide vulnus,*

Senſerat, hac ipſa cuſpede ſenſit opem.

(a) *De Ram. Amor. lib. 1.* (b) *Treſt. lib. 2. Eleg. 1.*

(c) *Lib. 5, El. 27.* (d) *Lib. 2. Eleg. 1.*

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(a) And *Celius Rhodiginus*. *Aëre cuspide* sive etiam *ferrea Telephum*, sanasse *Achilles* perhibetur. Unde natum *Adagium*. Quodque vulnus intulit, ille diem persanabit. And *Lucian* (b) Ergo *Telephi* illud necesse erit facere; ut ad eum à quo vulnerati sumus, redeamus, & ab illo medicinam petamus. Et *Phil. Beroldus* (c) Notum est quemadmodum *Telephus* ab *Achille* vulneratus, ab *Achille* sanatus fuit eodem telo.

The Germans (d) according as *Tacitus* relates, by holding their Lances at too great a length, which made them miss their stroakes, were overcome by the Romans, and were so many Trophies of their Victory. I fear the same fate, having held so long a Discourse of the Lance, and been so wide from the marke, that who ever shall oppose me, or discourse on the same subject, will overcome my weak argument, and subdue me by their more potent Eloquence.

(a) *Lib. 19. cap. 10.* (b) *Lucianus in negrim.*
(c) *Prop 2.* (d) *C. Tacitus 2. Annal.*

XIII.

Wherefore Old people sleep ordinarily less than young ones.

NO doubt but in all appearance, sleep seems to be more proper to old folks, than to young. The nature of ancient people is to be cold. Thus Aristotle will have it. (a) *Senectus frigida est*, and commonly those Animals sleep most, that are of the coldest constitution. *Dormiunt diutius*, says Albertus (b) *Animalia illa, quæ sunt frigida*, and therefore is sleep more likely to be proper for old people, than young; yet experience teaches us the Contrary, and so says Aristotle (c) *Senes vigiles sunt*. Whereupon Corn. Gall. Sings (d)

*Ipsa etiam cunctis gratissima somnus,
Avolat & sera viæ mibi nocte redit :
Cogor per mediam turbatus surgere Noctē
Multaque ne patiar, deteriora pati.*

- (a) 5. de Ge. Anim. (b) De Som. et. Vig. li. 2.
(c) Scr. 3. Pro. 33. (d) Cor. Gall.

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I believe the reasons may be many, wherefore the old ones sleep less than young people.

Sleep, though it come of cold, yet hath its Original from heat, the vapours conveyed through the Veins to the head, are cooled by the Frigidity of the Brain. *Somnus*, says Aristotle (a) *est infrigidatio, & si causa sit calida, quia vaporis per Venas ad caput elevati infrigidentur in capite.* Wherefore the more Vapours are sent to the Brain, the more are they incited to sleep.

Now who doubts but young people are filled with more Vapours than old, and therefore sleep more. Therefore Aristotle (b) *Dormiunt, say he, vehementur pueri, quia nutrimentum sursum fertur omne.*

The food of ancient people, besides that it is ordinarily much less in quantity, than what young ones eat, turns most to Excrements and does not generate those superabundant spirits it produces in the young, which ascending to the brain, occasion much sleep. Therefore Aristotle (c) *Senes excrementis abundant, & vigiles sunt.*

(a) Loc. Cit. (b) Loc. Cit. (c) Loc. Cit.

Old

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Old Folks by reason of their weakness, and frigidity, are less able to concoct their nourishment, than young ones. Seneca, says therefore Aristotle, (a) *quia frigidiore sunt & debiliores, & ad concoquendum ineptiores longi temporis spaciam reddidit.* Whence any one may gather that so much the less are they invaded by sleep, by how much the less they digest their food, food being the primary and most natural cause of sleep. Dormire says the same Aristotle (b) *contingit animal, quia dum aliter ascendit vapor ab alimento ad caput & ubi absumptus fuerit, quia ad cerebrum ascenderat vapor, redit Vigilia.*

Age is an incurable infirmity, accompanied with Myriads of thoughts and thousands of unhappy accidents. Hear Boetius.

(c) *Venit enim properata malis inopina
senectus,*

Et Dolor etatem iussit inesse suam.

And Sophocles (d)

Inferma difficilis

Senectus, amicis inuisa, cui universa,

Mala super mala cohabitant.

(a) Loc. Cit. (b) 1. de Pl. (c) Lib. I. de Cons. Philosoph. (d) In Ed.

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It is no wonder then, if ancient people oppressed with the load of so much evil, sleep less than young ones.

Ancient people as *Aristotle* affirms (a) are timorous, standing ever in fear of being betrayed. Wherefore *Cor. Gallus* sings (b)

*Stat dubius tremulusq; senex, semperq;
malorum,
Credulus, & stultus, quæ facit ipse
timet.*

Which may be a great reason why they sleep less than young folkes, there being nothing more an enemy to sleep than fear,

(c) Fear which all sleep does chase away.

Sings the Prince of Romancers, and *Marina* in his *Ariana* (d)

*Soon does our fear drive all sweet sleep
away.*

There is nothing that old people fear so much as death: They know by their wrinkles and gray hairs, the ruines of

(a) *In Rhet.* (b) *Cor. Gall.* (c) *Orl. Fur.*
(d) *Idil. Fa.*

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age and the footsteps of death, that the time of horrou and darkness approaches, which makes them desire to sleep the less, because sleep is the Image or brother of that death, they so much dread. Therefore Plato, (a) *Dormiens nemo ullius pretii est multo magis, quam qui non vivit,* and Cicero (b) *Nibil morti tam simili, quam somnus.*

The neerer things approach to their Center, the more forcibly do they move: The stone the nigher it comes to the earth with the more hast does it press downwards in its fall. Sleep is nothing but an idleness or rest of the soul, if we believe Aristotle (c) *Somnus*, says he, *est otium anime.* Now the Soul without doubt will be less idle, at the time of its approach neer its Center. The Soul of an aged person is certainly neerer its center, than young ones, and by consequence less idle. Hence it proceeds that Ancient people sleep less than youthful ones.

(a) *De Leg. Dia. 7.* (b) *De Offi. 12.* (c) *1 Eth. c. 13.*

XIV.

*Whether Gifts or Stealth's do
most felicitate Lovers.*

THat the felicity of Lovers consists in receiving Gifts, or obtaining by stealth's the fruits and enjoyment of Love. I think none will deny. *Illustrious Prince, virtuous and noble Academians.* Because the desires of Lovers being fixt, as in their Sphear, in the possession of the beloved object, they are equally satisfied either by Gifts or stealth's, the one betokening a free Principality, the other an amorous Tyranny; Stealth's and Gifts flattering our complaisance, do truly recreate our Eyes with Beauty, rejoyce our hearts through hope, and comfort our souls with the pleasing remembrance of our future delights. But whether these stealth's or gifts should bring most felicity towards a Lovers full content, I know

not

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not Illustrious Princes, amidst the uncertain opinions of these Gentlemen, what valuable decision to make.

Those things being most grateful, which depend most upon the will of the beloved object, makes me decide the Question in favour of gifts; yet this Consideration suspends the sentence, because those things do most delight our Genius, which are gained with most toyle and sweat.

As those delights are but ordinary, which are offered to us with a Prodigall hand, so on the other side those favours, cannot be so hugely pleasing, that must be procured by the danger of stealth.

The sadness makes gifts the more welcome, and the impatience of our desires sweetens stealth's.

Those ordinarily receive gifts only that have great merits, and stealth's are not gained but by daring souls.

That which is given may be thought to be but common to others, so likewise every common Lover may ravish.

They that suffer themselves to be robbed, are not thought to be very wise or circumspect. They that proffer themselves cannot avoid the suspicion of being dishonest.

Such

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Such as grant ere they are requested, undervalue themselves, those that force their Lovers to steal, are too haughty.

There is nothing so sweet, as what we steal or gather our selves, yet those fruits are gratefully which a fair hand bestows.

Love is feigned to be a Child, to teach us that gifts best please him: but he is likewise blind to shew that he will give us leave to steal.

But this is the truth, however, O virtuous assembly, than such a Lover is more happy that ravishes, than he that receives the fruits of Love as a gift. He is more noble, more deserving, more happy, without doubt that loves, than he that is beloved: *Aristotle*, affirme it, because he obliges the party beloved, &c. *Cognosci enim* says *Aristotle*, (a) & *amari etiam in carentibus anima existit ut cognoscere, & amare rebus animatis*. But who doubts, but he loves much more, who through an amorous impatience ravishes, then he that waites to have the favours of his Love bestowed upon him?

He that steals must necessarily love, he that hath it bestowed is beloved; wherefore it is but reason we should sacrifice this

(a) In his *Mor.* Chap. 9.

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affirmation to truth, that he that steals is happier, than he that obtains by consent.

He either loves not or cannot love, that expects and waits for the favours of Ladies who affect a kind of violence even in voluntary and delightful actions. Love is a spirit of impatience. I believe he has wings to teach Lovers what celerity is required, to fly to their stealth's. Himself is composed of stealth. *Guarini* decides it in my favour? (a)

*Do, be a Theefe still, Love I pardon thee,
Stoln things are sweeter far then gifts can be.*

There is nothing so contrary to Love as Modesty. He that cannot attempt his own happiness, looses, and turns the favours of fortune into enmity. Hear the same *Guarini* (b)

*O modestly the Rock and Remora!
Which ever lies in a true Lovers way!*

And *Tosco* in his *Aminta* (c)
Despised a respectful Lover is.

(a) In his *Medri*. (b) *Pastor Fid. Act. 2. Sc. 1.*
(c) *Act. 2. Sc. 2.*

To

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To wait for the gifts and favours of Lovers, is an effect of fear and modesty, to make a rape is an Act of animosity, and courage, so that by how much this is better then that in a Lover, so much more happy is the Lover that steals, than he that receives the gifts of Love.

But let your Clemency excuse me, if my too much confidence have abused the excess of your goodness, which with so favorable a silence has suffered and honored my imperfections. Treating of stealth's. I could not chuse, but rob you of some favours.

XV.

Wherefore Pythagoras prohibited the use of Beanes.

VVith much prudence the learned Pythagoras left this written in his Symbols, *A Fabis abstinet.* Wherefore some certain Priests in Rome thought it a great

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great excess either to touch or name a Bean. (a) *Fabam tangere, aut nominare*, says Alex ab Alex. *Diali flamini non licet*. And Pausanias speaks of some people of Arcadia, who *Fabbam immundam, & impurum existimarunt* (b)

The Reasons may be many: First, because the Bean is a gross food, humid, noxious, which causes evil dreams. This Antiochus does affirm (c) *Fabæ malum succum ferre in somnia turbulenta facere, eamq; ob rem Pythagoram Fabis abstinuisse*, and Volaterron. *A Pythagora quaq; prohibetur, quod hæc maximè uatura inflet ac sensus habet at* (d)

Moreover Pythagoras seeing that beans were made use of in the chusing of Magistrates, the Athenians being the first, as Lucian affirms, that made use of them, thereby to advertize men that they should avoid ambition by a Metaphor, commanded them to abstain from Beans. This is Plutarches opinion.

(e) Nothing more resembles the Genitals of a man then Beans. *Si viridem fabam*, says Lucian (c) *folliculo exuas apparere in ilibus Genitalibus similem*, so that some

(a) In his 2. de Bel. Pun. (b) Hist. An. lib. 7.
(c) In Dieb. Gen. (d) De Reb. Attic. (e) In Emb.
Alciat. (e) De Educat. liber. (f) Minos Loc. Cit.

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will have it, that those being macerated, and set in the Sun for some time; *Seminis kumani odorem contrabat.* Therefore who doubts but *Pythagoras* would hereby warne us to fly from the tempting pleasures of *Veneriy*? The same *Pythagoras* having to one that asked him: *Quo tempore veneri opera dando esset?* Replyed, *cum te ipso fieri debiliorem & imbecilliozem voles.*

The Ancients; from a Bean prognosticated felicities, a superstition hæreditary to many simple ones. *Plutarch* affirms (a) and *Alex. ab Alex.* tells us, that white Beans denoted happy things, who knows therefore but *Pythagoras*, by prohibiting of Beans, means to exhort us to abstaine from prosperity, which cannot but accelerate our ruine? (b) *Philip* of *Macedon* receiving three several Messages of happy tydings in one day, implored the Gods to mingle it with some little sinister accident. Thus therefore *Tasso* speaks of those, that had fortune favorable (c) The Bean makes plants to become barren, and Hens likewise therefore perhaps, for this reason, as being Noxious to humane generation they were prohibited by the

(a) *Plant. in Pericl.* (b) *Plut Apot.* (c) *In his Ferus.*

Pythagoreans,

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Pythagoreas, an opinion of Apollonius (a) Putamini says he, *Fabarum steriles plantis efficere si radicibus earum apponatur, & Gallinas si enebrio eas edant. Hanc ob causam fortassi Pythagorei fabæ usu interdixerunt.*

And who knows but Pythagoras, by that understanding which led him to the knowledge of future things did hereby Prognosticate to the Romans the ruine of the Fabius, who fell by the arms of the Vejentines? Wherefore Ovid (b).

*Hæc fuit illæ dies in qua vejentibus armis;
Ter centum Faby ter cecidere duo;
Vna domus vires, & annus susceperat urbis
Sumunt Gentilis arma professa manus.*

And for this cause exhorted them to abstaine, and not hazard themselves all to the death, and since, either by times or in advertency of the transcribers, instead of *Fabæ*, they have put *Fabæ*. (c) Beans if we believe Pliny were used at the sacrifices of the dead, a custome practised in our dayes also, and in the flowers of the Beans there appears sad and mournful

(a) Apoll. Hist. Mirab. (b) 2. Taft. (c) Pli. Hist. Nat. lib. 18.

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characters. Wherefore it may be Pythagoras to keep men from the apprehension of sadness and troubles, which makes men unhappy, but the sooner perswaded them to abstaine from Beans, and for this reason was the use of them forbidden to the Priests. So *Varro* thinks (a) *Varro*, and of *hec Flaminem eam non vesci tradit, quoniam, & in flore ejus Literæ Lugubres reperiuntur.*

Perhaps it was Religion perswaded Pythagoras to prohibite the use of Beans, because he believed, that the souls of the dead, abided in the beans; and because the Ancients were ever particularly Religious towards beans. This is *Pliny's* sentiment. (b) *Faba ab hoc Pythagorica sententia damnata, quoniam mortuorum animæ sunt in ea, ut alii tradidere. In eadem peculiaris Religio.*

For my part, I should believe, that piercing Genius, who from antiquity deserved the attribute of divine, intended by somewhat that was very remote from the cognizance of those times to instruct posterity, and in particular those that should have the fortune, and virtune to interpret the hidden Mysteries of his Sym-

(a) *Loc. Cit.* (b) *Loc. Cit.*

bold,

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bold. Whence I perswade, my self that he meant that men should abstain not from *Fabis*, but *Facbis*. That is, from doing ill things twice; since for the first time we may meet with all the favours of compassion, but at the repetition we deserve no less, than the severest castigation,

X

XVI.

In Dispraise of Women.

Woman is the fairest and most amiable object in the world, the greatest and most precious gift God has bestowed upon humanity. Because by means of her, the spirit of man is raised to contemplation, and contemplation carries our desires to the knowledg of things divine, we may say with reason therefore, that woman was bestowed upon us, for an earnest, and an essay of the blessings of heaven, and for this perhaps the Flamins loosing their wives were deprived

G 3

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prived of their sacred office, to demonstrate that the womans perfection added merit to the sacrifices, and who does not see, for a woman, man forgets himself: nay becomes his own enemy, and if at any time, he fix his eyes upon a beauteous face, his body trembles, and at the same instant burns and freezes, and like those who unexpectedly beholds some divine object, is agitated, and moved with a celestial fury. Finally being recovered, and having recollected their spirits, again they reverence women in their thoughts, Love them with their souls, and acknowledging all that is due to a Deity, offer themselves upon the altar of a Ladies heart their victims and sacrifice.

Consider therefore, in what trouble I am involved, since I must blame the noblest work of God, and the greatest Miracle on Earth.

But here. I now am against women, who may justly glory in their fortune, that the meanest of all men is chosen to single out, and muster up their defects.

Woman is an imperfect Animal, an error of nature, and a Monster of our species. If disformed she is a torment to the Eye, if beauteous, a plague to the heart.

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heart. If beloved, she becomes a Tyrant, if hated, an inveterate enemy, she knows no mean, distinguishes with no reason, and knows not that Justice hath a being. In her thoughts, she is inconstant, in her desires inordinate, and implacable in her anger. Her Love proceeds from interest, her faith from necessity, and her Chastity from fear; If she speak, she lies, when she smiles, she deceives, and if she weep betrays. Her mouth is ordinarily filled with the honey of flattery; but her breast with the poyson of envy, with her Eyes, she affascinate, with her arms inchaines, with Kisses stupifie, and with the other delights robs the intellect and reason, and transforms men into beasts. (a) In a word, the tempests of the Sea; the fury of a Torrent, the greediness of fire; the Miseries of poverty, and all other evils are smal in Comparison of a woman, who is so great an evil, as cannot be exprest.

(a) *Dira quidem vis est marinarum fluctum. Et vehemens fluvii ferventis, & impetus ignis est dira paupertas; & alia innumeras, sed nullum immanius est malum muliere. Neque, hujusmodi malum, aut scribi possit. Aut verbis exprimi.*

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(a) *Homer* introducing *Agamemnon* for speaker makes him say, that with all the power and liberty of *Imagination*, there cannot be conceived or found a more envious, and wicked thing than a women.

(b) 'Tis the opinion likewise of *Menander*, who asserts the woman to be a compendium, a center, and a treasury of all Evils, because where Women be, there wickedness abounds like the sands in the Sea.

And therefore *St. Jerome* (c) writes that to find a woman enriched with goodnes, is as rare as a *Phenix*.

And the Lawgivers (d) to demonstrate, that 'tis not at all necessary, to have Laws for things, which rarely or never happen, bring for example, that there is no need of having any Laws for good women as being things, which in my opinion, are seen hardly in any age.

Because goodness in a woman is a wonderfull accident, and against nature, with reason there'ore did *Plato*, (e) doubt whether he should assign a place for women among beasts, or rational creatures, in

(a) *Eur.* apud, *Stob.* Serm. 7. (b) *The saurus est malorum mala mulier, vide sententia Ignatii Alb. pag. 22*

(c) *Hieroz. in Epist.* (c) *Ea. his F. de Leg.* (e) *Plato de Leg.*

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regard of the imbecillity, imperfection, and malice of their sex.

The Poets representing *Pallas* for the Goddess of Wisdom, say she was born without a mother only of *Jove's* brain; to teach us, that wisdom never proceeds from women, who are totally deprived of Counsel and prudence.

And wherefore Sirs, do the most enormous vices, and the greatest sins pass under feminine names, but because women are the Compendium, and center of all that is most wicked, and execrable in the world, and therefore no wonder, if they have merited titles equal to their deserts from the most renowned authors. *Horace* calls then (a) deceitful; *Apulcius* (b) wicked; *Catull*, (c) variable; *Plut*, (d) naught and malicious; *Sil. Ital.* (e) *Imbellis*; (f) *Ausonius* cunning; (g) *Juvenal* Prodigal; *Euripede* a grand Evil, (i) *Aristophanes*, *Libidinous*.

(a) *Mulier si forte dolosa. Lib. i. Serm.* (b) *Quantas Latebras nequissime mulieres.* (c) *Quantum præcique multivola est mulier.* (d) *Si quid ferendum est mulier mala atque malitiose. In Mil.* (e) *Parvitiibusq; domus inbellis femina servet. Lib. i.* (f) *Callida sed Medie veneris mihi vindices artem femina.* (g) *Prodigia non sentit pereuntem femina censum. Sat. 6.* (h) *Nullum imanius est malum muliere apud stob. Sat. 71* (i) *Femine omnes urimus Libidine Lysistrata apud Aristoph.* Homer

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(a) *Homer* contentious, (b) *Nicetas* accursed, (c) *Seneca* the teachers and fomenters of all baseness.

In a word,

(d) *Femina nulla bona est, & si bona contigit ulla,*

Nescio quo facto mala facto bona est.

(e) *Optum a nulla potest eligi, alia, alia, peior est.*

Hear *Ariosto*, I beseech you, thus he praises the Woman,

(f) *Importunate, proud, and disrespectful, Without, or Love, or Faith, or any Counsel, Temerary, Cruel, Unjust, Ungrateful, Born to the Worlds Eternal plague most hateful.*

And now first, I think I have performed my obligation. I hope the women will pardon me, if they have taken any offence at my words, (because I was bound to obey herein) speaking evil of a Sex, which (g) is holy and from whom I have received my being.

(a) *Iliad. Lib. 20. vers. 27.* (b) *Maledicta sunt arma muliebria lib. 4. Man. Commem.* (c) *Dux malorum femina, & scelarum artifex.* (d) *Cicero apud Petron.* (e) *Plaut. Aul. Act. 2. Sc. 1. v. 19.* (f) *Ariosto's Orlando.* (g) *Sexus r. Sanctus est Ambros. Luc.*

But

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But he hath said nothing, that has spoken ill; nor does the Sun loose any of its brightness, though it be cursed by the Ethiopians.

XVII.

What naturall defect is the most Excusable.

TIs the Conclusion of the most wise, that excessive or over much sleep, is a Servile vice (a) an enemy to the most worthy discipline (b) prejudicial, as Plato asserts, both to body, soul and action.

I nevertheless, who alwayes have a sleepy, and drowsie spirit, do easily flatter my self with this persuasion, that amongst all naturall defects it is the most excusable.

(a) Labor, & somnus disciplinis adversi sunt: Plato de Rep. Lib. 7. (b) Somnus enim multus nec corporibus nec animis, neque rebus perendis Nat. conducit. Plat. 7. de Legib.

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That defect first, is most excusable, which is most natural, whilst nature operates in us; But what thing is more natural, than sleep, if we will believe *Aristotle*, which is a gift of God given us to restore strength, and refresh our wearied Limbs after hard labour.

The Contemplation of death is one of the first Lessons, by which wise men undertake, and pretend to teach us to live well. Murder, Avarice, sensuality, and other such like kinds of Vices will hardly ever find a harbor on that soul, which is ever considering and beholding its own ruine, in the sad Looking-glass of death, and every moment in his thoughts builds its own Sepulchre. He that sleeps much associate and acquaints himself with death contemplates, and converses with him; sleeping is no other according to *Cicero*, than an Image of death or an interrupted death, and can we then blame those that sleep much? Dreams, if we believe (a) *Tertullian*, reveal honors, bestow sciences, teach sanctity, discover treasons, and tell us where hid treasures are. How

(a) *Reveluntur & honores & ingenia per quietem prestantur, at medela produntur & furta, conferunt, & thesauri de ani.*

then

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then shall that Man not be worthy of encomiums who sleeps much.

Tis the opinion of *Aristotle*, confirmed by the whole worlds experience (a) that there is no equality for half the time of our lives between Kings and Slaves, since sleep makes them all equal, and renders them a like so long as they are under its drowsie Empire. And shall we blame such a one, who sleeps much, thereby to enjoy the more that equality with the greatest, and most happy persons that are on Earth; Who though he be poor when awake, yet then thinks himself as rich as *Cresus* himself; and if miserable, yet thereby becomes equal to those whom the world stiles the darlings of Fortune?

He that watches, or is awake says (b) *Heraclitus*, enjoys only one world common to all other mortals. On the contrary he that sleeps and sleeps much, makes himself Master alone, and can behold and enjoy an infinite Number. The Heaven, Earth, Paradise and Hell it self becomes Theaters to make shews of their

(a) *Felices dimidia parte vita amiseris nihil distare.*
Arist. Eth. cap. 13. (b) *Vigilantibus vivium communem esse mundum, sopilos in suum quamque discedere.*
Plut. in Mor.

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wonders, and Marvels, to his thoughts, and shall we not therefore excuse him that sleeps much.

The world is a vally of Miseries, and tears. The disordinate affections of humanity have made it become odious to the most understanding souls, and the most ingenious spirit. The Philosopher *Heraclitus* said, he found on every side con-
cinnal subjects for his weeping. Wherefore then should we blame him that shall sleep much, since the more he sleeps, the more he flies from this miserable life, and removes himself the further from the infelicities of the world?

And though it were a defect to sleep much, yet he might well deserve an excuse that were such a sleeper, since his very life payes for the usury of that pleasure, of sleeping, because its certain that every sleep, is so much time cut of from our life.

And then what sin, what vice can be more excuseable then that, which is committed sleeping?

Sleep is a thing that's necessary, and good, because it proceeds from nature; and because 'tis the quieter and calmer of
the

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the senses. (a) It subdues the passions, refreshes weariness, cures our troubles, and nourishes life. Those therefore that sleep most, do most enjoy this good, and appropriate, and participate most of this utility, and can we then put their praise in doubt, who sleep much, since they enjoy so great a good, and benefit above all others?

Fear (b) frights and chaces away sleep, and therefore fearing least I should trouble, and cloy you with too Prolix a Discourse. I shall cease and wave all further Discourse of sleep. If I have ill defended the many reasons for it. I hope you will bear with it, because treating of sleep, my senses became dull and drowsie.

You perhaps mean to imitate the Ancient, (c) who joyned the graces to sleep, having heard me with so much patience and sweetness.

Pardon me if I have discoursed too largely, because enjoying beyond de-

(a) *Somno quies verum, placidissimè somni deorum.
Pare animi, quam cura fugit, quo corpore ducis Fessæ
ministeriis mulces, reparasque labori. Ovid. 1. 1. metam.*

(b) *Virg. Sæpè. Vigil. Metus. Plin. de Super.*

(c) *Convito morale del. Rossi.*

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serts, so grateful an intention and silence I thought I had dreamed.

XVIII.

Wherefore great Men ordinarily do not favour vertuous Persons reduced to necessity.

VWE are necessitated to have the protection of great Men, because *Jove* ever has his thunder-bolts in hand.

And great Men do not succour the Miseries of the virtuous, because they cannot be perswaded, that a virtuous person can be reduced to Poverty. He only is poor that is ignorant. Virtue has dominion over all, nothing is placed so high, either by the hands of power, or fortune, which virtue cannot reach (a) *Quæ homines arant, navigant, ædificant, virtute omnia parent.* He is sufficiently rich that desires nothing; poverty consisting not in the want of money, but in the poorness of the mind, and desires. He therefore

(a) *Salut. in Cal.*

that

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that is virtuous cannot be poor, because he desires nothing; that saying of Cicero being indubitable: *Vertus se ipsa contenta.*

Poverty is not believed to be with any virtuous person, and therefore not assisted by great men. Nor do they act without reason in this, because Poverty and Vertue are incompatible.

Ut vera dicat Pauperi non creditur.

Sayes, Menander (b) and else where,

*Inest ageno, quod fidem, non invenit,
Licet Sapiens sit.*

Virtue which payes the tribute of Obsequiousness to none but its own self, is not subject to any necessity. It hath no need but of it self, because it enjoys all the things which it possesses, and desires not those things which it hath not.

No new acquired thing can alter its gusto, because it bends its desires only towards the contemplation of its own beauty. *Quaritur quare virtus nullo eget. Presentibus gaudet, non concupiscit absentia: nihil illi magnum est, quia satis.* Therefore tis with reason that great Men do

(a) Stob. Sermo. Ga.

H

not

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not succour vertuous persons, when they are poor, because being such, they cannot believe them to be virtuous.

Admire the wisdom of great Men, with reason do they believe themselves to be the Images of God on Earth. They do not relieve the virtuous, because if the virtuous were not poor, they would not be virtuous: Poverty being the schoole and teacher of all things, whereby the souls of Men, are instructed in all manner of virtue. *Necessitas* says *Plutarch*, *omnia docuit*, and *Arcefilans*, *paupertas est virtutis gymnasium*. He that hath wealth is employed to keep and secure it, and all that time it Robs him from himself and virtue; *Divites propter divitias magnis occupationibus detinetur*. How many are hindred from study more by Riches than by Poverty, said one: *Quod enim putas, propter abundantiam potius, quam in opiam prohibere à studio litterarum!* Do you not see, added the same Man, that Poverty makes men virtuous, since only the poor, for the most part do become Philosophers. *An non videas pauperrimos ut plurimum Philosophari.*

And who knows not that the rich obliged to their employments, which always respects their wealth, cannot dedicate
and

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and addict the powers of their souls to virtue? Whereas the poor having no other faculties but those of the soul, rest only upon those. *Non vides*, sayes the forecited *Thales*, (a) *Quod multis negotiis occupati divites studiis sapientiae vacare nequeant; pauper vero nihil habet, quod agat ad Philosophia se convertit.*

But whilst I discourse of Poverty. I be-
thought not my self how I displaid the
Poverty of my own understanding. I im-
plore your excuse, because treating of
Poverty, which is a nothing, being a pri-
vation, I believed I said nothing, and he
indeed hath said nothing, who hath spo-
ken ill.

XIX

*Which is most potent to beget
affection.*

*Either a fair Face Weeping ?
Or a fair one Singing ?*

The Plea for Weeping.

That fair God, who for his being the
most beneficial to the world, might
H 2 above

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above all others excuse the Idolatry of blind Gentilisme becoming enamoured of a young Maiden, descended from the Throne of the Gods, to try whether that divinity, which had been able to obtaine the adoration of the Universe, could gain an amorous affection in the heart of a Virgin. He pursued, implored, tempted; but she conspiring with nature, was transmuted into a Laurel, either to triumph over his power, or to shew that the resolutions of women many times do not participate of the instability of the female Sex.

Miserable *Apollo* truly thou mightest rather have thought to have found, even amongst the Rocks, a heart that should have been melted at thy requests, then amongst hearts, a stone that would not relent for all thy prayers. . . . How much he was astonished, every one may guess. A certain Poet writes that immediately that God was seen to weep, who otherwhile was ever wont to sing: And who knows? Perhaps he would try, since his Cruell *Daphne* already as woman, did not accept his singing, whether as a Tree she would Love his tears, which he poured on her, from those two weeping Fountains of his Eyes.

This

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This Fable Illustrious Academs gives an occasion to doubt, whether singing or weeping, are the most potent instruments in a fair face to captivate a heart, and from thence arises matter of contention betwixt these two: The fair weeper, and the fair singer. Nor would the decision of their discord be so facile to end, had they not equally agreed to refer it to your sentence, in whom they are confident to find together, both the judgment of *Paris* and the integrity of *Aristides*.

The tears vaunt to be the more powerful, as having even *Apollo's* decision already in their favour, since after he saw his dearest converted into a Tree, he laid aside his Musick, and makes tryal of his tears, as if he thought them even so potent, as to move the very trees therewith.

Consider Sirs, that these tears are the offspring of the Eyes, the pretty sisters of the sight, taught and instructed, in those Schooles of animated brightness, where they profess no other Doctrine but to inamour. Let singing therefore yeild its pretences, which proceeding from the Mouth, is as much inferiour to weeping, both in power and efficacy, as the tears are superior in the sublimity of their

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birth and nobleness of their Progenitors.

Nature has consigned our tears to no others Custody but the heart, nor would she have their pomp and glory appear in any other place but in the Eyes, as if she esteem'd them worthy to have those Kings of the Members for their Guardians, and the fairest part of the body to be the Throne of their Majesty: The Eyes were created to be the Miracles of beauty, and the tears to be the Miracles of the Eyes; and who is not astonish'd to behold them powering forth such floods of water from their Sphæars, or Element of Fire? These in our sorrows serve us for funeral pomps and mournings, and in our joyes they solemnize our excessive Contentment, Dearest tears, which in all occasions deserve to be the Ornaments of the Face; Perhaps 'twas for this reason, that a Philosopher fell so in Love with tears, that he spent all his time constantly in weeping; you will never find any man, Sirs, so in Love with singing as to judge it worthy of his continual and vertuous employment. Consider therefore the efficacy of tears, which even makes Philosophers enamour'd with them,

They,

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They that call them by the simple name of Pearls, do not fully express their dignity, and worth. Those are generated by the influence of the Sun, but at a far distance from the Sun; and these by the influence of two Suns, and within the very Spheare of those Suns themselves. Those are nourished in the water, and these in the mid'st of flames. Those are made fit by art to adorne the purity of a whiter neck, and these are reserved by nature to enrich the beauties of a Rosie cheek. Then let us call them pretious, and if they be soft they may inform us thus much, that if one of those being dissolved by *Cleopatra*, had power to force *Mark Anthony* to confess his heart was overcome, one of these liquified even by the hands of Nature her self, with greater power shall constrain us to acknowledg that our affections are vanquished.

Love the great God of War, does still invent new and various Stratagems to conquer and subdue our hearts and Souls. Sometimes he attempts to overthrow us, only with the sounds of precions metals, sometimes erects his bridg upon the base of our most instable hopes; sometimes assaults us with the sweetness of an inchanting

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chanting voice; and othertimes endeavours the Scalado upon the Cords of a well-tuned Instrument.

But in fine, all these potent and flattering stratagems, are nothing if compared to a fair weeping face. Many times there are such, who being stored with principles and resolutions of chastity, will repel all those assaults and tryals, though seconded and assisted with many tempting caresses and other provoking Artifices; but when he beseiges us with a sea of tears, ther's no humanity can resist him, none but such as glory in their Inhumanity; and we may well believe he will expugne that obdure soul of its strongest fortreis when he comes rowling and shouring in with such torrents of over-flowing tears.

Smith's do use to besprinkle their Coales with water, which being after blown upon, do burn with the greater ardour: And Love, being a smith's son, does often use his Fathers policy: For when he is resolved to inflame a heart most, he first lets fall a soft shovre of tears to moysten it, and after with deep sighs blows it into a most consuming flame.

Even the Sun, to make his Beams become more hot and scorching, does seem

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to unite them together, and dart them through a Cloud, which is no other than rarified water, which being condens'd, desolves and drops in tears from Heaven again.

There is nothing which communicates more vigour and nourishment to plants than heat conjoyned with moisture. If then it be true, what some have said, that Love is a plant, we may truly believe that nothing else is able to advance its growth so much, as the Sun-shines of two fair Eyes, mixed with the soft showres of their distilling tears.

The Globes of those bright Suns, being invironed with floods of tears, can be esteemed no other, than artificial fire-balls which burne under the water, and are the more ardent by reason of the *Antipe-ristasis*.

Excuse me, Sirs, if this conceit seem strange to you, that I should say, tears are the Milk, of the Eyes, and why must that be esteemed so unlikely, that those Eyes should flow with milk, which do so often bring forth Love? And if you do grant this *Capriccio*, give me leave to conclude, that there is nothing more proper to nourish affection than tears, since they
are

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are milk, and Love is still a Child.

If any one should ask a Lover, they would return this answer, that the tears are no other, than the quintessence of the soul distilled through those Eyes, which pretend to teach us thereby, how liberal we should be of our Love to them, who do so prodigally waste their souls for us.

Others have said, that tears are extracted from the purest blood in the heart, which may serve us for an argument, that if the blood of *Cæsar* dead, had power to move the souls of the Romans to a Mutiny, much more will these living drops of the fair weepers Eyes, be able to stir up our Affections to Mutinies and Tumults. And if you say, that this might be tumultuous, because a Tyrants, remember that beauty likewise is no other, than a Tyrant.

But to know, whether the power of tears be greater, than of singing, consider that these move by nature only, and singing all by Art.

I know you will not deny, but that a spring, which casts forth pure and murmuring streams out of its Rocky bosome, naturally, does flatter and delight our sen-

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ces more then those magnificent and state-ly Rōmane fountains, though those artificial structures have no stone in them, which is not worth a treasure.

A pure and unsophisticated beauty, how much more it does charme and captivate our hearts, than such as are made handsome only by art; your selves may judg, who have so often yeilded to their commanding sweetness. The Poets seigned *Cupid* always naked, to shew us that a natural beauty naked of all false cloathing artifice does soonest tempt, insnare, and wound the soul; but if you reflect upon singing, you shall not find one note which is not artificial, nor hear one sigh but what is feign'd, sometimes it seems to languish in a whyning passion; and tell sad tales, then streight turns into joyful strains again. Dissembling all its passions, & cunningly changing it self into an hundred severall humors of mirth and sadness: and if it have any thing pleasing in it, it must be something only natural, and how can the soul possibly Love that singing, which glories in its bewitching fraud and vaunts that it obtains respect, and reverence only, by a sweet nothingness.

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To express the power of singing, says one, it is an enchantment; but first, if you will know, how much weeping prevails above it, remember that that *Armida*, who otherwhile triumphed over the Martial Squadrons by power of her enchantments, was forced to make use of her tears, to add more Vigour to those very enchantments. So that the spirits and furies themselves are too weak to resist the charms of a beauteous weeper. Nor need we wonder at it, for theirs at most is but an infernal power, and the tears dropping from a handsome Face, are no less than the showers even of a clouded heaven.

Musicians themselves confess that to add more vigour to their singing, they are necessitated to make use of frequent sighs, trembling, quavers, and soft languishing strains: and what else are these, but parts of sorrow, and weeping? These they make use of, because otherwise that music would seem to have no life, or spirit in it that could not humor its passion with a deep sadness and sighing affection.

Consider

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Consider therefore the power of weeping, from which even singing it self does borrow so much help.

That Ambitious Musitian gloried, that he had redeemed his dear *Euridice* from Hell, by the powerful sweetness of his voice ; But let me rather say, that if he did obtain her, because he sung so excellently well, perhaps he lost her so suddenly again, because he did not weep, sufficiently ?

And what can you imagine, the heavens desires or expects from us, unless it be Love. When it so often poures down showers of tears : *Pythagoras* believed that the Sphears were ever making a sweet harmony ; But I see that we often returne thanks to heaven for its weeping, but never for its imaginary musick.

Poets have sometimes commended a beauty, hid under a mourning Cypress vayle, as if the resplendant Beams of such a beauty, being concentred together, should through that obscurity, thus united, have the more power to make a speedy conquest over the Soul. Now observe, Sirs, that a weeping beauty, is a beauty clad in its morning weeds, which should merit our affections the sooner, because it seems

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to put on that sad habit, to perform the obsequies for your expired liberty.

By the Law of Nature we should give credit to their affections, which can bring good witness that they Love. Now what are such tears else but testimonies of a heart, that Loves sincerely, which come to Natures tribunal attending on the Soul, to demand a Reciprocall Correspondence.

Aristotle says, that our tears are a kind of sweat, and if we justly merit wages for sweat and labour, who can deny the reward of Love to those fair Eyes, which perhaps sweat and pant, lying under the burden of an amorous affection.

Tears have such efficacy to Enamour, that I believe, the offerings of *Myrrhe*, and *Incense* are grateful and pleasing to the gods, for no other Reason, but because they are Tears, though shed by senseless trees. Those lighted Candles which often shine upon a sacred Altar, where we implore the grace of Heaven; if you but marke it, do never burn without letting fall some drops like tears, perhaps to teach fair Eyes, that if the tears, even of inanimate lights, have power to move the heavens, the drops of two such bright, and living

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living torches, must needs have as much influence on Men.

We do not ordinarily ascribe any other *Epithets* to musick, than those of melody and sweetness. But when we treat of tears, we use to call them by a more Viril name, womens arms or Weapons. Now do you guess Sirs, whether they be not potent, since they have obtained even the name of Weapons. And I believe it was for no other reason that the gods blinded *Cupids* Eyes; but only because if he could have added tears to the power, he hath already, there were no means left for any to resist his power and might.

Our infant age does most require the Love and tender affection of others, by reason of our own insufficiency: And yet natures Care, has provided us with nothing else, in that age, but only our tears.

And are they so potent in our infancy, that even a child, though bound by Nature and reason to be under the Fathers Tuition, and Jurisdiction. Yet weeping tenderly does seem to claime, and often over sways the parents will. Who will say then, that tears are not most power-
full

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fall instruments, since they have so much strength though managed by a weak unskillful Child.

Tears are the Language of the Soul, and passions, taught us by nature self, that it might be the better understood by every one. Tears are the Souls Ambassadors, which being sent to declare the state of its own affections, does often lye in waite, and catch the liberty of others. They require no other Audience but our Eyes, knowing those requests are most potent, which pass through them into the heart. They express their Message without a Tongue, and are silent with wonderful efficacy. Consider then the power of those tears, which being dumb can yet perswade, so sweetly. Nature it self, seems in this contest, to yeild the palme of Victory to tears, since she has framed the Arches of the Eye-brows, over their Cisterns to declare that they are triumphant.

Such are the Prerogatives of Tears, that they may be thought injured, when but compared to singing. Consider Sirs, that if at any time a disdainful passion, turns Gyant-like a rebel against that Heaven of beauty, they opening their Flood-gates
can

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can quickly drown'd them in the precious Deluge. Or if at any time a stubborn soul resolve to be reconciled again to the offended Dicty of Love, these Advocates present the humble Petitions, which never are rejected. If sometimes the thoughts reflect upon a wished for happiness, these officious associates, do strait way waite upon the grateful memory. If sometimes one do absent themselves from their dear Countrey, or from their dear beloved object, these alone are wont to be left behind. I know not if I should say, together as Companions with the soul, or as pledges for it. If sometimes the affection be Gasping, and dying; nay quite dead, in the breast of disdainful Lovers, nothing but these can bring it to life again, an extinguished affection being often raised into a flame again, by being only deplored. Now what can be compared or paralleled with these tears, which have the power and vertue even to revive the dead?

But Sirs, if you please briefly in one argument to comprehend the power of tears, consider that they have not been
I afraid

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afraid to appear and fall, in this House
of Musick, and even con-
test with that musick it
self for the Prehemi-
nence.



FINIS.



